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Edmonton's News & Entertainment Weekly

EVERY THURSDAY • #72 • MARCH 23-29, 1995

FREE

SEE

magazine

KARL ROTH

CAT ON A HOT VIOLIN

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GENUINE VOLUME
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too loud? you're so old
what? what? turn that down!
indie blues of the 1960s just is the enemy
reggae

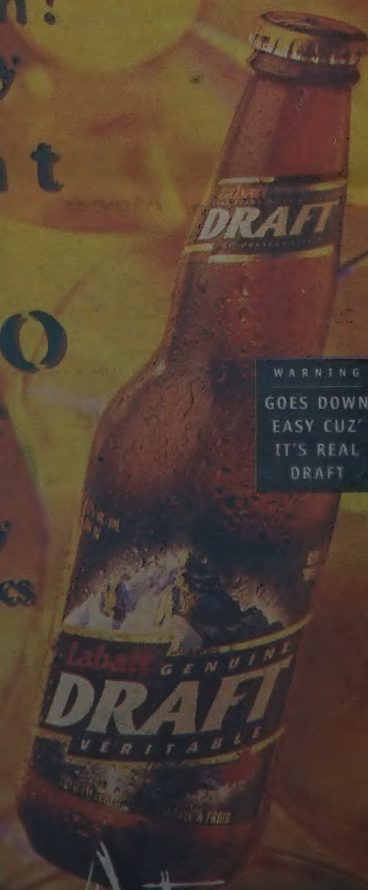
NOISE complain t
grunge unplugged plugged in
HIP hop RAP dance do
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DEBUT pop MIX vibe
power chords
video album

groupies new wave lyrics
rock GOSS

vinyl
play search
classic QUIET industrial

GENUINE DRAFT



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GOES DOWN
EASY CUZ'
IT'S REAL
DRAFT

Labatt

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Edmonton's Home & Entertainment Weekly

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Jessica Lange and Halle Berry star in *Losing Isaiah*. For review, see page 12.

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Photo: Richard Foreman

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Rippin' Roots Reggae

Kissing Ophelia

the City's Newest Hard Edge

MAR 25

Chain Of Fools

9-Piece Rhythm & Blues

MAR 27-28

Sara Craig

a Sensually Eclectic Performer

with Opening Act:

The Mavens

MAR 29

Tacoy Ryde

Original Roots Rock

MAR 30

DOUBLE BANDSTAND

Red Autumn Fall

Calgary's New Sensation

With Opening Act:

Capt. Nemo

Percussion-driven Alternative Rock

MAR 31 / APR 1

DOUBLE BANDSTAND

Red Autumn Fall

Calgary's New Sensation

Opening Act:

Matthew Good Band

Songwriter performer, in the same musical genre as Counting Crows

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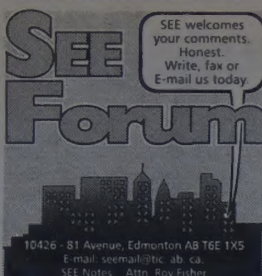
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We do everything we can to ensure that our listings are complete. However, artists and venue operators live in a complicated world fraught with unexpected changes to their well-laid plans. With this in mind, we strongly urge you to call ahead. Letters, artwork and/or other submissions are always welcome, either by post, fax or (gulp!) hand delivered. Only wipe inside of nostrils, do not shove more than half an inch inside nasal cavity.



GETTING NOTICED

I remember an issue of SEE about two weeks back where four people representing four groups described how the Klein government does not listen to or care about them. One of the four was Angela Bischoff of the Eco City society.

Them not being heard is a tragedy sometimes. I say sometimes because as a rule they seem to express the flaky fringe of environmental concerns, dreamland economics, and speak in favor of the big, oppressive, high tax state. To be fair though, that isn't always so.

I have good advice on why they aren't taken seriously and how they could possibly change that.

Here it is in a nutshell, Angela: Get rid of all your government funding you receive from any level of government in any way, shape or form, and carry on 100% as a true grassroots support, volunteer-financed group.

Why should those "environmental neanderthals" in the Klein regime let you bite their hand when they feed you by paying some of your operating expenses via S.T.E.P. grants for some of

your employee's wages?

They can rightfully claim you lack voluntary public support and need the forced variety through taxes to survive.

Believe it, Angela. If you could conspicuously print this disclaimer on all your literature and your group still carried on, you would be taken more seriously by more people within government and among taxpayers/potential contributors:

THE ECO-CITY SOCIETY FUNCTIONS WITHOUT GOVERNMENT MONEY IN ANY WAY, SHAPE OR FORM.

Some environmental groups actually do. That kind of pluck is so un-Canadian.

Ed Frey
Edmonton

FLAMES FROM CYBERSPACE

I don't think I would want to be music critic because I would run out of intelligent things to say rather quickly. This was emphasized for me when I read Georges Giguere's comments on John Bottomley's new album *Blackberry*.

I can appreciate Georges' comments on Bottomley's lyrics, which are admittedly obscure, and a singing style which is... well, Tuvanese.

However, I really have to wonder where George gets off calling something annoying garbage. I became a bit intrigued about the size of Georges literary coniones, and hunted down some other reviews he has produced.

Phrases such as "totally unmemorable," "lyrics are silly urban bullshit," "Barbaroni," (This Picture, *City of Sin*): "should be a bit somewhere, like when one hurls chunks on the floor" (Four Sea-

sons, *the dance album*); "this is simply a rehash of musical styles that died the disco death in the 70s... nothing interesting about the singing, either," (The Dude of Life and Phish, *Crimes of the Mind*).

This is amusing reading, but is about as loaded with information as a Jimmy Swaggart sermon. Could someone please ensure Georges gets to review music he enjoys so that he can tell us what it is like, rather than resorting to venting his spleen against the sea of shit the rest of us have to wade through as well?

Cheers, Brent Wignall
Edmonton

VICTORIAN IDEALS

Note to Roy Fisher: Nice try in alluding to David Foster as being a former Edmontonian (Fostering Excellence, Mar. 9).

Upon reading this article, one is left with the distinct impression that Mr. Foster is an Albertan. Wrong. David Foster was born and raised in Victoria, B.C. (That's the left coast for those of you who are geographically and politically challenged.)

It is nice to see Mr. Foster receiving his hard-earned due and deserves every precious award he receives. Personally I have known David since his early days in Victoria with Two Penny Whistle, a band light years ahead of its time. In the good-old-days, musicians helped musicians.

Anytime someone needed a piece of equipment, David was there to lend whatever he could. David is a great guy and a gentleman.

It is distressing to read inaccuracies in any form. Are you perhaps trying for the Edmonton

Journal award for "Most Inaccurate Reporting?"

Would it have hurt to mention Victoria as being David's home town? Or is it simply that Alberta is so insecure that they have to lay claim to any personality of note that passes through town? What next? Mick Jagger is from Banff??

Sorry, Roy. The only famous, or more accurately infamous, person from Alberta, is the head clown himself — Ralph Klein. Next time you feel like localizing a story, don't unless you are going to be accurate.

Once again for the record, David Foster is a Victorian and very proud of it. Just the facts, Roy. Just the facts.

P.S. Foster also produced for the Tubes.

Hannibal Wolff
New Sarepta, AB

(In our Mar. 16 issue, we clarified Foster's origins. However, it was important to stress that Edmonton played a pivotal part in his musical education. — Ed.)

More SEE Forum on page 30.

The Rev

CABARET

THURSDAY MAR. 23

THE VINIAGRETTES

WITH

THE BODKINS

SATURDAY MAR. 25

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WITH

THE SWEATERS

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LIFE IN HELL



Uplifting infrastructure proposed for cyclists



Up, up and away

BY ANGEL FIGUEROA

Ever heard of a bike lift? Neither had anyone else until city alderman Tooker Gomberg recently proposed building one in the river valley. Although the projected price tag of half a million dollars seems almost laughable in these days of severe cutbacks, the author of the scheme insists that it's worth con-

sidering, and even convinced the department of transportation to write a report on the idea.

I'd like to see it built in the next few years," said Gomberg, "but it depends on whether there's public support and if it becomes enough of a priority to be put into the capital budget. I'm trying to find ways to allow for, and encourage, more people to ride their bikes and

I have a hunch that if something like this were built in Edmonton you'd see way more people riding their bikes."

The bike lift is an invention from Trondheim, Norway, where it has been a great success since it was built in 1993. The lift has drawn interest from around the world. Gomberg first heard of it through a bicycle group in Montreal. He describes it as similar to a ski lift in principle, but with the appearance of a San Francisco cable car slot.

You sit on the saddle with your left foot on the pedal. By placing your right foot on a small plate that protrudes from the slot, an underground cable slowly pushes you up the hill at a speed of four to five kph.

The lift at Trondheim cost about \$300,000 but its operating costs are covered with user fees of 45 cents a lift. The cable slot runs between the curb and the sidewalk and is only 10 inches in width.

The Norwegian company that built the lift says that it can be adjusted for almost any kind of hill (like the steep ones in the river valley) and even has a heating cable so that snow and ice aren't a factor — an important consideration for Edmonton.

Simple design

Gomberg calls it a simple design that can reap impressive benefits.

"Getting up the river valley to downtown is really where the opportunity lies. We've figured that it would cost about 50 cents [for each user]."

The report looked at Grierson hill as the likely option for the site, costing about double what it cost in Trondheim, since it is about twice as long. But I was thinking 104 Street would be a better bet, just

below 99th Street: it would be a lot shorter and a lot cheaper to build."

Either way, the utility and public works committee didn't think there were enough funds for it at this point, and have referred the proposal to the Cyclists' Advisory Board. Their job will be to provide more analysis and discuss the possibility of alternate funding, and then report to city council.

"The bike lift is only feasible if there's money available," explained Rhonda Toohay of the department of transportation. "At this point there are a lot of other priorities we would want to put the money into because it's quite expensive."

"We just have very preliminary information from Norway, where the lift is only a prototype, so there really isn't much available on what it really costs and how it works over the long term."

Hope Hunter of the Boyle Street Co-op supports the idea, but wishes the city would also be equally forthcoming with funds for the soon-to-be displaced Co-op.

"We're certainly a strong advocate for an alternative to cars, but half a million dollars for a bike lift seems a little big to me." The Co-op is being evicted by the city on June 6 to make way for the new concert hall.

Hunter said civic administrators told her that it was unlikely the Co-



Zen biking

op would qualify for financial assistance from the city for a move to a new place. The Co-op has yet to find new quarters.

"I thought if they had a half-million dollars for a bike lift, they might have funds for a community centre," said Hunter.

Less daunting

Doug Barrett, president of Edmonton Bicycle Commuters, says: "I think it would be a very worthwhile experiment. This is something that would help encourage cyclists, as it would make the river valley a less daunting thing."

Rack 'em up Bus bike racks ease cyclists' commute

BY ANGEL FIGUEROA

If you're a cyclist and don't already know that the High Level Bridge is closing for massive repairs on April 16, you're in for a real downer: it's closed until November. That means no level thoroughfare for the whole summer for cyclists, pedestrians and motorists alike.

"The drawback is that we're closing the bridge for seven months," explains Grant Ainsley of public works, "but if we don't do something now, we'll have to shut it down eventually, whether in 5, 10, or 15 years. Cyclists will have to use Walterdale bridge or the LRT bridge but unfortunately that leads you down to Kinsmen park, forcing you to go up a hill on the other side."

That's a lot of lactic acid, especially since it's spring.

But don't despair — there's a less painful solution. Starting in May, all route 9 buses will be carrying bike racks, offering cyclists an easier method to crossing the river valley at no extra charge. It will operate between Southgate and Castle-downs, during the peak and midday periods. Each rack will accommodate two bikes but cyclists will be responsible for mounting and removing their own bikes.

Introducing the service during the bridge closure is lucky timing. Last summer alderman and cy-

cling advocate Tooker Gomberg encouraged and actually paid for a pilot project that had the route 123 bus outfitted with bike racks. City Transit decided the trial was successful enough to expand the project to include a major bus route this summer.

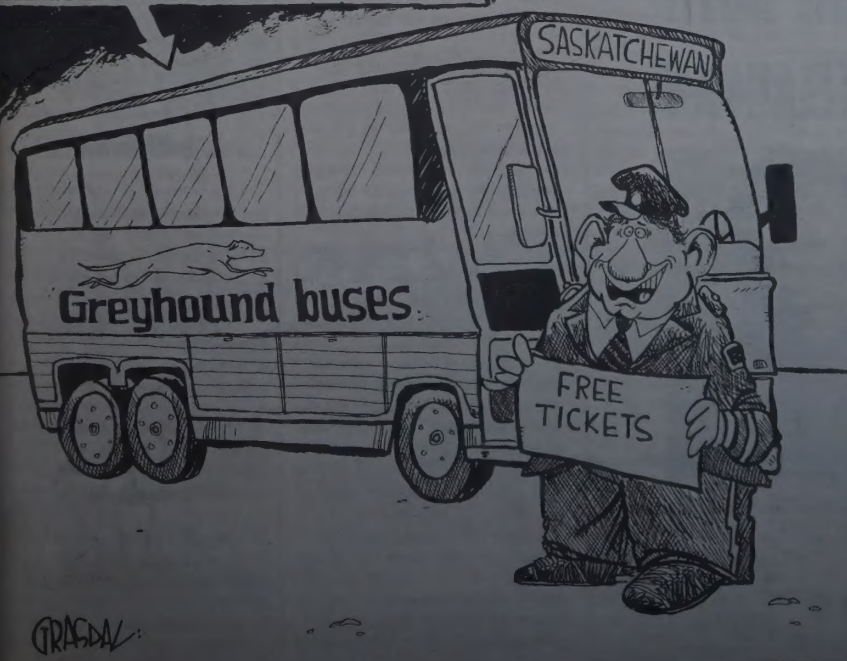
But Wayne Ramsbottom of City Transit specified that it's still only an experiment.

"Since about 2,000 cyclists use the high level bridge a day, we also thought we could have some alternative for them other than having to ride through the river valley, but unfortunately we can't have the racks in place until the first week of May."

Ramsbottom explained that the racks will be of high quality and very simple to use. He said the entire project will cost under \$20,000. While a similar project was unsuccessful in Calgary, Ramsbottom used Phoenix, AZ and Seattle, WA as strong examples of a viable service for Edmonton's commuters.

While closure of the high level bridge means some inconvenience for cyclists, it may, in the end, also have its benefits. In addition to repairs on the bridges piers, a late recommendation has been made at city council to widen the High Level Bridge sidewalk to improve safety, especially on the south side of the bridge where it is quite narrow.

ALBERTA'S SOCIAL SERVICES HEAD OFFICE....



GRASDA

Smoke-filled classroom video chokes teachers

Province scraps Hollywood North project

BY NEIL TREMAYNE

The apparently endless series of budget-slashing measures of the 'Klein revolution' continue to be imposed at a furious pace in health care and education despite a recent Angus Reid poll showing a majority of Albertans are concerned about the extent of the changes in these areas.

The government preaches the value of consultation and holds round table discussions "to allow for public input into the process. And it often seems to practise the method outlined in *Unfinished Business*, a book by New Zealand's former finance minister Roger Douglas, that recommends drastic changes

should follow one another swiftly in order to prevent interested groups and citizens from effectively discussing, responding to, or opposing government policy.

The government benches chant deficit reduction: the ends are so important they justify the means.

But a recently cancelled information video, labelled by some as "tasteless propaganda," seems to show, however, that the government is still ready and willing to splurge tax-payers' money on pet projects - unless it is embarrassed by questions from the opposition in the Legislature.

The video—a government-funded, Hollywood-style piece with Neon Rider star Winston Reckert

on hand to convince teachers of the merits of the government's Achievement Testing Program for grades 3, 6 and 9 — had begun production when Liberal Opposition Leader Grant Mitchell questioned it in the Legislature on March 1. Mitchell also tabled a memo from Simon Lewis of Neon Forest Productions.

Explanations

The memo, dated February 22, 1995, and noting that Lewis had been hired by Vicom to produce the video, was addressed to Achievement Testing Program Teachers. The aim of the video was "to offer explanations about how

the Achievement Testing Program is designed and utilized in a way which will encourage acceptance and support by teachers."

The memo included the 12-15 minute video's schedule with a day of filming in Edmonton on February 28 and a shoot in Calgary on March 3. The two locations were needed, said the memo, to ensure participation of teachers from "all over the province."

The video called for scene one to be shot at Edmonton Public Schools Archives and Museum, the former Mackay Avenue School. The video, set in a classroom, would open with "smoke, lights and an ominous-looking judge figure (played by Winston Reckert) stalking through a group of teachers sitting at desks. They are worried that they are being 'judged' on the basis of their test results. Some of the teachers are the same people we will interview later in the program.

Sliced bread

"The scene changes and Winston starts to explain how it's not really so bad. You, the teachers who worked on the project, pick up the ball and, through your interviews, explain just how Achievement Testing works and why it's the best thing since sliced bread."

The province's teachers appear unconvinced the testing program is the best thing since sliced bread. Noreen O'Haire, executive assistant in professional development at the Alberta Teachers Association points out that last year's Annual Assembly re-affirmed its opposition to the testing program. "The multiple choice method of testing is too narrow to assess students' achievement and knowledge."

Business plan

She adds that for such a budget-conscious government, "This is a costly method of evaluation that is very poor in (providing) effective assessment. It also flies counter to the officially stated policy in Alberta Education's business plan that says decisions are best made at the classroom level."

She says test result data are being used to compare schools and school jurisdictions. "This will force some teachers to focus on preparation for the multiple choice tests rather than on broader education development and problem solving. All of which are important for the knowledge-based economy the government talks about."

Lewis' memo also noted that Alberta Education wanted "some of the faces in the opening scene (scared teachers in the smoke-filled classroom) to be some of you, the people who get interviewed." Alberta Education would pay for mileage and substitute teachers.

Presumably someone involved

with educating the province's school children was unimpressed by the proposed video and a copy of the memo wound up in the hands of the Liberal opposition and this led to questions in the Legislature.

Education minister Halvar Jonson appeared unaware of the video. To Mitchell's question about the costs involved in producing the video and seconding teachers for the film shoot Jonson responded: "I do not have the specific details of expenditure..."

Later that day, March 1, Jonson announced that the video was cancelled. In a subsequent interview, Education Department spokesman Garth Norris said the minister was "looking at other alternatives to convey the information." Norris said that one day's filming was done.

The Liberals pursued the issue in the house the following day, March 2, with Mitchell asking how much money the government was "on the hook for now that they've cancelled this particular video and the contracts that must have surrounded it." Premier Klein, to whom the question was put, shunted it to Jonson to reply. The Education minister said that the cost of the preliminary work "that had been done is around \$10,000." In the course of his reply, he noted that "there'd been no signed contract."

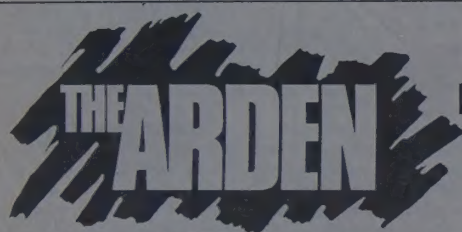
Larry Haas of Vicom, the company that had been selected to make the videom, refused to comment when interviewed for this article except to say, "Yes, we were involved." Simon Lewis of Neon Forest Productions also refused to discuss the matter.

Film people spent February 27 preparing a film shoot which took place February 28 at Mackay Avenue School. "There was lots of equipment and about a dozen people," says a staff person at the former school, now museum. Was the Neon Rider star there? "I did hear that he was here."

Full value

A film industry source who asked not to be identified pegged the cost of the video in the \$25,000 to \$35,000 range - on the basis of a single location. The cancelled video had called for both an Edmonton and a Calgary location. As to how much the government would have to pay Vicom, which describes itself as Canada's largest corporate video company, the source said, "the full value of the project is likely due and payable."

However, a government insider said it was possible that there may have been an understanding between the government and Vicom that in the event of "problems" the project would be shelved without further government liability beyond costs already incurred.



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Rah-rah

U of A's Pandas get the gold

Nineteen ninety-five is shaping up to be a pretty bleak year for the City of Champions. Let's check out the prospects. Oilers?... gaining respectability but a long way from the Stanley Cup. Eskimos?... their new quarterback Kerwin Bell has yet to prove himself as a CFL starter. Curling?... Cathy Borst and Kevin Martin both came close, but no cigar. Baseball?... who knows what the Trappers will do given their new affiliation with the Oakland Athletics.

But "all hail to varsity's heroes" and thank goodness for the University of Alberta! Even though the perennially strong hockey Golden Bears missed the playoffs for the first time in 13 years, Don Horwood's basketball Bears just won their second National Championship in a row. River City sports fans can still hold their heads high in '95.

Sports BY DEREK DRAGER

And there's more. On March 4, the U of A Pandas won their first ever Canadian Inter-universities Athletic Union volleyball championship. They did it in front of a standing room crowd and TSN's cameras at Varsity Gym. Standing room only? TV? At a women's volleyball match? Damn straight!

Horwood and his Bears have spent a fair bit of time in the media spotlight the past two seasons, and deservedly so. But now it's time to go to know these volleyball Pandas of Edmonton — they're a bunch of champions we can be proud of and they're likely to treat us to more glory in the next few years. They went through the season undefeated and dominated in the nationally televised final against Laval University. Their championship class showed not only on the scoreboard but in their on-court composure. Refusing to respond to taunting and trash talking from their opponents, the Pandas executed their superb game with quiet confidence. They radiated positive energy throughout, even during the one game of the match they lost. It was a command performance by a group in which every starter has at least two years of eligibility remaining.

Take the youth, talent and depth of this team, add the fact that the CIAU is considering Edmonton as the semi-permanent site for the women's volleyball Nationals, and you have a recipe for the D-word. Well, let's just say it — the Pandas give every indication of being a dynasty in the making. And if there's a concern about saddling them with unreasonable expectations, forget it. Just listen to what their coach Laurie Eisler has to say: "I'm not satisfied with winning just one (national championship)." She adds with a laugh, "Don't get me wrong...I'm happy, damn happy! But the true sign of excellence is doing it year after year."

"Excellence" could be Laurie Eisler's middle name. She arrived from the University of Saskatchewan to take over the floundering Panda volleyball program in 1991. Only 26 and assuming her first permanent head coaching position, she boldly set her sights on a National



The Pandas get some advice from coach Laurie Eisler.

title in five years. She was a bit off target — it took her four. In her second year, 1992/93, she got the Pandas to the final and returned with a virtually all-new cast to grab the brass ring this year. Along the way she has twice earned a Canada West Coach of the Year award (once as interim head coach her last year at U of S) and won CIAU Coach of the Year for 1995.

This is a truly outstanding track record for a 30-year-old, but Eisler seems to be taking it all with a grain of salt. On the issue of such sudden success she says, "It doesn't really feel like it. I've been in CIAU volleyball as a player and coach for 13 years. That's a lot of years of hard work." And as for turning around a losing program in such a short period, she claims to have been in the right place at the right time.

"The program just needed a change. It was sort of a honeymoon when I came in and it would have happened to anyone else." She credits Edmonton's fine youth volleyball system for producing the crop of athletes that joined her squad in 1992/93 and now makes up the nucleus of the current champions.

Key factors

U of A athletic director Ian Reade concurs with the kudos to Edmonton youth volleyball, but adds that Eisler's expertise and personality are also key factors in the Pandas' rise to national prominence.

"She worked with the guru of volleyball in Canada (University of Saskatchewan coach Mark Tennant). She's intelligent and hard-working. She did a great job of recruiting — she really got out there and went after some good athletes. And she's personable. People like her. She talked (team captain) Joanna Jenkins into coming here from Prince George and she developed a relationship with (all-Canadian and former Czech National teamer) Mirka Pribylova."

This personality-relationship thing keeps coming up in discussions about Eisler. Mirka Pribylova came to Edmonton three years ago from the Czech Republic because she wanted to learn English and get a university degree. She hung in until this season before she could gain admission to the U of A and become eligible to play for the Pandas.

She compares Eisler to the coaches she knew when playing elite European and international volleyball. "My former coaches did not

care about our private lives or personal problems, but she does. Laurie is a very good coach as well as a very good person. She's always there for us."

An intense competitor ("I hate losing more than I love winning"), Pribylova says Eisler has taught her about team values. "I've learned to work with the team, help other players. Before, I was focused only on my own performance."

Comments like this are music to Eisler's ears. "I've been trying to sell my style to our players for the last three years. This year I'm hearing them say back the things I've been teaching them, in the paper, to each other. That's where I get my kicks; it's better than a gold medal."

Eisler makes no bones about the fact that for her, people are more important than volleyball. "After all, it really is a silly game, running around trying to keep a ball from falling to the floor. If what we're learning in sport can't be applied to life, then what the hell are we doing it for? I'm interested in the big picture."

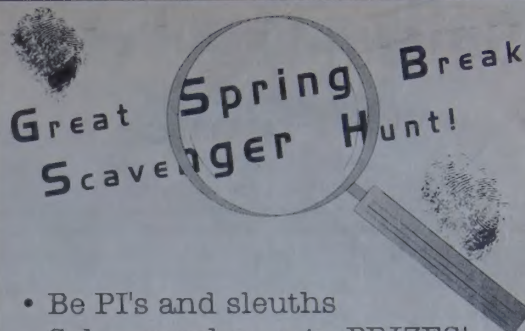
This is a refreshingly candid and unconventional young woman. She's ardent in her insistence that women need more role models in sport and more encouragement to become involved in coaching and administration. But she'll also admit unabashedly that her husband Terry, former star running back for the U of S Huskies, is her "hero."

Speaking of the investment she's made in her players, she says "this takes so much of your passion." Laurie Eisler obviously has a lot of that commodity to give. It's evident in her thoughtful, articulate musings about life and sport, and in the way her team performs.

Impressive winners

So take heart Edmonton. The 1995 contributors to our trophy case may not live on the front page of the sports section, but they're impressive winners in every sense of the word. As the standing room crowds and TV cameras attest, they excel at a sport that's growing in recognition and respect. CIAU women's volleyball is now outdrawing women's basketball and men's volleyball in the TSN ratings, and if the folks in Toronto think it's cool, well, who are we to argue?

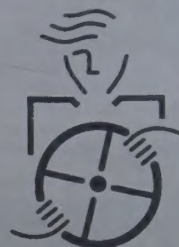
More importantly, this coach and her team have a lot in common — they're easy to like. When it comes to sport in the '90s, that's a rare and wonderful thing.



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Pretty and polished for spring

The pretty woman is back for spring. There is no simpler way to say it. Gone are the layered, draping dresses of seasons past. They have been replaced by the tailored figure accentuating clothes for spring 1995.

Look BY RYAN GREENWOOD

The look is soft, chic and plished. It's not messy hair or sloppy make-up. Unpressed, throw-on-and-run clothes which go from the hanger to the street in five seconds flat have taken a back seat to sharp, crisp clothes. Prepare to shift gears into high maintenance.

In Edmonton, three of the hottest trends for spring are actually wearable. They are the wasp waisted jacket, with broader shoulders, the wispy slip dress and the tight V-shaped skirt.

"The pretty look is back, simply because it sells," says local designer Eldean Trach. "Women have always wanted to look pretty."

Trach has been doing the structured jacket for some time now. The construction is strong. Focus is on the waist and shoulders. The curvy, hourglass shape is the figure to follow for spring.

"In the workforce, women have to dress well and don't want to feel

vulnerable. They don't want to wear a dress where everyone will be looking at their boobs, they want to be taken seriously. The jacket gives them that option. Jackets, which are still very sexy, are also flattering and intelligent looking," explains Trach.

Those women, who were taught by their mothers that showing your slip was a cardinal sin, may have a chance for rebellion. Light and easy to care for, the slip dress can be worn into the office.

"Always wear something over the dress, unless you want to hear those giggles from behind the water cooler," says Trach. She suggests a wrap jacket to create the best impression.

The V-shaped skirt, with knee-grazing hemlines, is getting a lot of attention for spring. A word of caution. It draws attention to the calf, making the leg look shorter. Also, some styles play up the roundness of the hip. It's an ultra-feminine look brought back from the movie starlets of the 40s.

"You have to be careful with this look. Try a longer skirt. It will give a woman a more contemporary look," suggests Trach.

Now that the first day of spring is past, will we see these styles budding in the streets? Based on the classy appeal, these clothes are already successful. Pretty and polished are the buzz words for spring 1995.



Photo: Mario Petronolo

Hair: Christian at Propaganda Hair;
Make-up: James Kershaw for Christian Dior; Fashion: Eldean

Trend talk

Dalyns will present an informal fashion show Mar. 24 from 7:00 to 9:00 p.m. at Dalyns Southgate Mall. Call 435-5515.

Concrete Awards for Excellence in Design holds its annual open model call on Sat., Mar. 25 at 1:30 p.m. at Marvel College 10018-106 Street for fashion show May 13. Open to young men and women age 16 years or older (female dress size 8). Show features designs of high school students from across Alberta. Call Cheryl at 429-4407.

St. Albert High School grad fashion show Mar. 22 at 7:00 p.m. Tix: \$8 adults, \$6 students.

June's House of Fashion holds its 15th annual benefit fashion show April 4 at the Westin Hotel. Tix: \$35, at June's, the Canadian Cancer Society office, 11842-111 Ave. 488-7277.

Shopper's Drug Mart will hold cosmetic fair Sat., Apr. 8, 9:30 a.m. to 4:00 p.m. Admission free. Counsellors will be on hand to discuss all aspects of skin care, hair care and makeup. Fashion show, door prizes. Proceeds to the Canadian Breast Cancer Foundation.

The Great Designers guild Presents FASHION '95, Awards in Fashion Excellence May 8, at The Mayfield Inn Dinner Theatre. Cocktails and silent auction at 6:00 p.m., dinner at 6:30 p.m., show at 8:00 p.m., entertainment at 9:00 p.m., awards to follow.

CALL FOR ORIGINAL ARTWORK

The Capital Care Group is building a 36-bed residential centre in north east Edmonton for people with Alzheimer disease. We are looking for artwork from local artists to decorate this beautiful, home-like centre which will open in July 1995.

For more details about this exciting project please come to our information evening:

Tuesday, March 28, 1995 at 7:00 p.m.

**The Capital Care Group Offices
500, 9925 - 109 Street, Edmonton**

If you require further information, please call
Connie Wark at 448-2429.



The Capital Care Group is a continuing care organization which provides full and part-time care in five continuing care centres - Capital Care Dickinsfield, Norwood, Lynnwood, Grandview and the Mewburn Veterans Centre - as well as community outreach services including day and night care programs, respite care and Family Care Homes.

Matching funding for this project is made possible through the generous support of the Alberta Foundation for the Arts, a beneficiary of Alberta Lotteries.

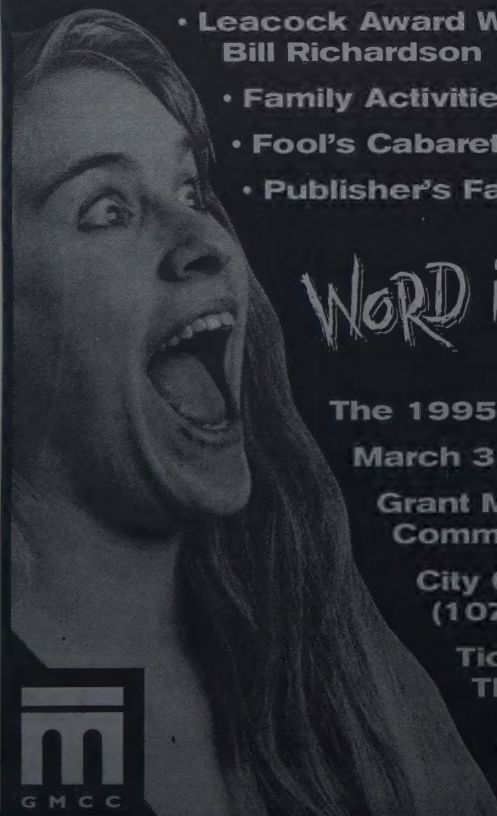
• Governor General Award Winner:
Rudy Wiebe

• Leacock Award Winner:
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• Family Activities Galore

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Little Gzowskian essays

Broadcaster's book defines Canadians

THE FIFTH (AND PROBABLY LAST) MORNINGSIDE PAPERS Peter Gzowski, intro. by Shelagh Rogers, McClelland and Stewart, 1994, 390 pp.

BY VALERIE COMPTON

By the time you get to number five in a series, it's hard to dredge up a lot of excitement over a book. You are familiar with the animal — or at least you think you are — and there is nothing left to jump out and surprise you.



This might have been the case with the most recent volume of Morningside letters, if it were not for the title. Instead, *The Fifth (and Probably Last) Morningside Papers* grabs our attention because it plays brilliantly to our collective Canadian identity crisis.

What do they mean last? The Papers, a compilation of listener letters and little Gzowskian essays, are the tangible keepsake of a national coffee klatch so essential it practically defines us to ourselves as a country. Canada without Morningside is almost as unthinkable a thing as Canada without Quebec. What would be left of us?

It's no secret Gzowski has tired of the demands of his job. He's grouched about his heavy schedule for years now. And his current

three-year contract expires this spring.

While I'm sure none of his listeners would deny Gzowski the well-deserved chance to sleep in mornings and play a lot more golf, it is hard to imagine Morningside without him.

Perhaps Gzowski is giving us a hint when, on the first page of the fifth Papers, he notes that for the first time the book does not open with his voice. After some flattery and a drum roll, Gzowski announces instead his Morningside companion, Shelagh Rogers.

"Here's Shelagh," Gzowski says, and he's gone.

Rogers reads the Morningside mail with Gzowski, and has for years now, in addition to hosting The Arts Tonight on CBC stereo. She possesses a gorgeous voice, deep and bubbly at the same time, one in which you can distinctly hear broad smiles, grins and smirks.

According to Rogers, Gzowski threatened before her first Morningside appearance to break her legs if she giggled on air. "Eight years later," she writes, "my legs are still intact."

And every Morningside listener is familiar with her irrepressible giggle.

Reassuring voices

Gzowski's preface and Rogers's introduction are written in the comfortable voices we recognize from the radio, and it is reassuring and wonderful to find them the same in print.

The bulk of the book offers even greater pleasure and reassurance: page upon page of articulate, honest, insightful letters from fellow Canadians. This is who we are! And aren't we splendid — caring and smart!

The Morningside listeners who took the time to write in are the real heroes of this book. The fine editing and wide-ranging selection of letters gives us a strong sense of the diversity and richness of Canadian lives — and of all we have in common with each other.

Among the standouts is a series of letters from Michael Kusagak about daily life in Rankin Inlet on the shore of Hudson Bay. And in a stunningly beautiful collection of letters, Kathleen Winter of Newfoundland writes about her young husband James's battle with lung cancer.

Art form

Each section of letters, grouped according to theme, is headed up by either a brief introduction or a "billboard" by Gzowski. "Billboard" is the name for the small rambling essay with which Gzowski begins each programme. He has turned it into a unique art form, the grace of which is even easier to see in print than on air.

Let us all fervently hope that the title of this book is only a publisher's marketing ploy, and not a truthful prediction. Let there be many, many more Morningside papers.

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SEE Food

SEE Magazine offers these restaurants as recommendations.

PRICE GUIDE

Inexpensive, up to \$8: \$
Moderate: \$8-\$15: \$\$
Expensive: \$15-\$25: \$\$\$
Very Expensive: \$25 and up: \$\$\$\$
(based on a complete meal for one, excluding alcoholic beverages)

BISTRO

Normand's Cafe: 11639 Jasper Ave., 482-2600. A bistro-style restaurant with a less-than-French menu, the reliable kitchen always satisfies, while the ever-present, gracious host - Normand himself - takes good care of his customers. Seasonal specials include wild game; another highlight is their cigar, gourmet dinners held by special request. \$\$

BURGERS

The Billiards Club: 2nd fl., 10505-82 Ave., 422-0335. The slap and crack of pool games provide the background music to hearty hamburgers spilling mushrooms, onions and cheese. A side o' fries and a pint o' beer make a winning combo. \$

CAJUN

Dadeo: 10548A-82 Ave., 433-0930. Soak up a blast of the blues at this casual, comfortable diner. Dadeo's got the best jukeboxes in town, bar none. Every bit as good as the musical selections is the food, savory

servings of gumbo, oysters, po'boys and more. \$-\$

CALIFORNIAN

Kokomo's California Bar & Grill: Bourbon Street, West Edmonton Mall, 487-6558. All appetites and cuisines served here - just like in the sun-kissed American state. A melange of the tried and true: pastas, steaks and stir-fries. The friendly, relaxed atmosphere makes you forget you're in the monster mall. \$-\$

CHINESE

North China: 12208 Jasper Ave., 448-9998 and 9920-82 Ave., 448-9999. A paradox. Dismal decor, and they seem puzzled when you want to sit down. Don't do it. Order takeout or free delivery - North China's raison d'être, which they have down to a science. Best hot and sour soup in town, great pot stickers and generous dishes. \$\$

DELI

Prairie Oyster Bistro Style Deli: 12516-102 Ave., 452-5752. A nook of an eatery tucked into a tiny strip mall, the Prairie Oyster is big on food. Proprietors Kate and Charles Pick carefully select such exotica as bocconcini, shi-take mushrooms, and dried berries. Their fresh baked bread on Saturday is heaven on earth. \$

Zenari's: Manulife Place, 423-5409. Both the patrons and the food at Zenari's are well-dressed. Yummy specials change daily, but usually include gourmet pizzas, healthy sandwiches and salads, and decadent desserts. For those on the move, take it out. More sedentary types might prefer staying put at the combo colorful deli, gourmet grocery store and kitchen shop, and watching the passing parade. \$-\$

ITALIAN

Il Portico: 10012-107 St., 424-0707. This is one trendy trattoria. Anyone who's anybody in town eventually dines in this hip and noisy room. Accommodating staff, and an innovative kitchen serve fresh, imaginative Italian food with excellent results. Reservations recommended. \$-\$

Tasty Tomato: 14233 Stony Plain Road, 452-3594. Tasty, tantalizing, home-cooked Italian food - just like momma made. People are lining up to get into this tiny eatery, so they can tuck into great pastas and specials, pizzas, and house salad with "secret" dressing. \$-\$

JAPANESE

Furasato: 10012-82 Ave., 439-1335. Calming, homey and welcoming, to enter Furasato is to be transported to a world of rough-hewn wood, close, cozy tables and delectable delights. Offers the range, from bento boxes, to sushi and udon noodles. \$-\$

MEXICAN

Julio's Barrio: 10450-82 Ave., 431-0774. Forget the falling peso with a few margaritas or a couple of cervazas in this hot 'n' hip south side spot. Amidst the iron cactus coat-hangers and comfy leather chairs, power-lunchers yap on cell-phones and nosh on burritos, quesadillas, fajitas and, of course, muchos nachos. \$-\$

PIZZA

Bella Crusta: 10332-81 Ave., 430-6221. Not your ordinary pizza joint. Pizza therapist Jeff Caskenette cures everyday ailments with original combinations such as B.C. salmon, capers, sweet onions and dill, or chorizo sausage, mushrooms, sweet peppers and asiago cheese. \$

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A Frank look at prairie life opens at Laverty

K. Gwen Frank exhibition
Kathleen Laverty Gallery
Mar. 25-Apr. 13

VISUAL ARTS

BY RUSSELL BINGHAM

Gallery owner Kathleen Laverty has high expectations for her upcoming exhibition of prints by Calgary artist K. Gwen Frank.

"She's the kind of artist that once you're tuned into her work, you come back and buy. I've sold prints to some people who have bought seven or eight already and although they may not buy every image, they keep coming back. So for a gallery that's a good sign that people are very intrigued by this artist."

Gwen Frank draws on her memories of growing up in rural Saskatchewan for the subject matter of her artworks, combining nostalgia with a slightly jarring surrealist edge.

"At her best it's much more than storytelling," says Laverty. "There's a real kind of personality that comes out. Face-tiously I've been calling her 'the Blackwood of the West' because in her own way she's involved in a similar approach to storytelling."

The comparison to Maritime artist David Blackwood is apt. Both artists explore the etching and aqua-tint printmaking techniques and both exploit the dramatic power of tonal contrast with particular emphasis on the black end of the tonal scale.

Placid stillness

In Frank's case, though, the whaling ships and icebergs that characterize Blackwood's work have been replaced by the blocky simple forms of prairie farm architecture. And instead of the rolling expanse of Atlantic ocean we are given the flat, placid stillness of the prairies.

And then there's that surrealist thing. In one work, for

example, an award-winning etching called "Body and Soul," Frank has created a scene of prairie domesticity gone mad in which she has depicted a farm couple quietly tending their garden in front of a family home that has literally been turned upside-down.

The raking, late afternoon light further contributes to the unreality of the scene as does the intimate scale of the work itself.

Frank assembles her often geometrically simple forms out of painstaking detail and her prints usually take a long time to complete.

"She usually only does about four a year," says Laverty, "so she probably won't have enough work for another show anywhere else for a long time. Probably 18 months or so."

Because her works are extremely popular, editions of individual prints often sell out completely. For this reason, Laverty has supplemented the exhibition with examples of the sold out prints (not available for sale) in order to give a more complete idea of the breadth of Frank's work. In total, the show will include 15 prints along with a set of six drawings.

The drawings which are done in watercolor and pencil crayon, are part of a group collectively called "The Threshold Series."

Tranquil settings

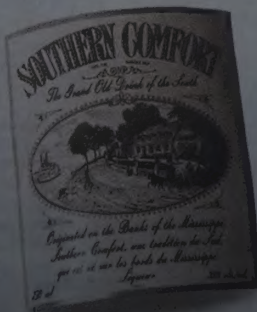
These works have a more intimate and personal character than the etchings and aqua-tints, and all depict the artist and her husband in tranquil settings. Seen in conjunction with the other works, Laverty feels that they will offer an interesting contrast.

"I think they say something about personal relationships. Actually, I'm really curious to see if women have a different take on them than the men do."

The show, which opens on Mar. 25, runs until Apr. 13. ●

The cuffs
are frayed and
the blue has
faded and when
it's not on
your back it's
on the back of
a chair. But
when you're
heading out
for the
evening it's
the one you
always put
on. You know
it. It's the
most
comfortable
shirt you
own.

Go in' South Tonight?



GALLERY BEAT by Wendy Boulding



"Up Turn," by Sheila Luck.

Abstracts by the stroke of Luck

Featured at the Bugera/Kmet Galleries until Mar. 30 is an exhibit by local artist Sheila Luck. Sheila works in acrylic to produce her abstract paintings. She considers this exhibit to be an organic development of her work.

"I'm trying to make a statement of my vision," she said. "Painting is about a process. I start with an idea and I end up with a painting that I hope people will find emotionally satisfying."

Blais of glory

You have to admire an artist who not only has the talent to create art, but who also has come up with an ingenious way of presenting it. Barbara Blais has combined the studio and gallery concept to offer her clients as well as onlookers the chance to openly view her art as it is coming alive and when it is finished.

Accessibly located in Grandin Park Plaza in St. Albert, Blais displays her abstract and realism paintings as well as her pottery and jewelry. Anyone passing by can watch this multi-talented artist at work.

Apart from her own gallery she has had various showings elsewhere since she began focusing on her art in 1992.

And also...

It officially became spring last Monday, which means lots of flower-oriented art will be coming our way. At the McMullen, the University of Alberta Hospital will be presenting plant and floral images from its permanent collection until May 2.

The Iron Werks has opened a retail location entitled Slag. Slag is located at 15 10324 Whyte Ave. (431-1362). The grand opening will take place Mar. 30.

Have violin, will travel

Calgary's Karl Roth searches for a spot in Canada's tangled musical web

Karl Roth
Patricia Conroy
Oscar Lopez &
James Keelaghan
 The Arden, St. Albert
 Mar. 24

JAZZ

BY CHARLES MANDEL

Karl Roth probably should have known better. But against his better judgement the jazz violinist accepted the gig at Black Diamond's Snowshoe Baseball Tournament. And that's how he came to play the gig from hell.

Black Diamond is a small coal-mining community southwest of Calgary. Every year, the locals celebrate the arrival of spring by strapping on snowshoes and playing a baseball game. It sounds like the sort of quaint ethnographic custom *National Geographic* might wish to investigate one day.

Big game

Roth, violin in hand, awaited the arrival of the athletic locals back at the Black Diamond bowling alley's lounge. When the guys in baseball caps, pumped up from the big game, got to the alley, things looked as if they might get ugly for a minute or two.

Fortunately, Roth stands about six feet, four inches in his stocking feet and weighs in at 350 pounds. As soon as the awards were done, they all left," recalls Roth.

The Calgary-based musician played on to his remaining audience of four. At the end, the woman who ran the bar turned to Roth and observed: "You guys are really good, but I don't think this is exactly the right place for you."

Roth is used to not fitting in. The violinist, who opens for Patricia Conroy at the Arden Theatre March 24, notes his choice of instrument immediately set him apart. When he started gigging in Calgary in the late 1970s, he put together his own bands.

"If you blow sax or play guitar, bass or drums, there's all these opportunities," explains Roth. "You get to play with stage bands and larger jazz bands. As a violinist, you're sort of out there on your own."

Roth, 37, says schools didn't offer lessons in jazz violin when he first took up his instrument. So 30 years ago, Roth started out learning classical. His parents patiently endured his first screechings, not that Roth would try and smooth away the rough edges to his sound later.

Prissy instrument

In fact, on his new recording, *Everybody Wants to be a Cat*, Roth delights in sawing away on his electric violin and pulling harsh rasps forth. "I'm not afraid to make it sound rough," he says. "When I play it, it ain't some prissy instrument."

The scraping bottom Roth wrings from his instrument lends a bluesy tone to the standards he's collected together. He tears a strip off of such classics as Duke Ellington's "In a Sentimental Mood" and Django



Karl Roth

Reinhardt's "Minor Swing."

His assertive style dates back to his university days in Winnipeg. He studied classical music during the day. At night, he drank wine, listened to Papa John Creach and Stéphane Grappelli, and sat in on blues jams.

"I don't think I emulate violin players as much as I sound like guitar players," asserts Roth. He cites Freddie King, Miles Davis and Duke Ellington as influences. However, his first bands weren't nearly as lofty.

He remembers a basement band that wouldn't have been at all out of place with today's grunge

groups. Roth says they weren't trying to be innovative, rather he claims "it was just because we were so bad."

And he recalls playing with an outfit called the Boogie-meisters. "We used to advertise in the *Calgary Herald* as blues, rhythm and blues, and acid motown. We'd do 'Stop in the Name of Love' with left Beck solos."

Hot Too

Roth believes his current outfit is his best-known band to date. The Hot Too, he explains, takes its name from Louis Armstrong and the Hot

Five as well as the Hot Club of France.

As well, Roth has a new album with the Cold Club. That band combines the latin pulse of Oscar Lopez, the country sound of David Wilke and Roth's own love of jazz. Certainly, the swing spectrum is what Roth is mining for inspiration. He clearly digs the scene.

Ask Roth if he is a hip cat, and he'll acknowledge "I've been accused of that." But his business acumen suggests a bit more to the man than just a happy-go-lucky beatnik.

Roth talks numbers as easily as he speaks about music. The kind

of music I play has a real broad appeal. I don't think it's very hard to listen to. The demographics of my audience are from seven to 70.

Reaching that audience isn't easy though. A bitter tone enters Roth's voice when he starts talking about artist support in Canada. He believes musicians can only advance so far in Canada, claiming the country's distance and demographics are stacked against artists.

"It would sure be nice if Toronto acted like the French CBC," says Roth. Quebec pours funds into the promotion of its artists, he says adding that French Canadians take pride in their culture.

Janitorial staff

In contrast, Roth maintains English CBC "spends more money on janitorial staff than on artists in their budget."

And he reserves some choice shots for the *Globe and Mail*. "I read the *Globe* all the time. What do I read about? Toronto!"

"I've been watching the arts section in the *Globe*. In Toronto's national newspaper, it's really interesting how much of that shit is TV these days. How rarely does music get in there?"

Nor does he reserve all his bile for the media. Roth points out that in the United States a donation of \$100 to an artist gets the donor a \$115 tax credit. In Canada, a similar donation gives the donor nothing.

Roth says the tax laws need to be changed. He says less than 10 per cent of the funds came from government for *Everybody Wants to be a Cat*. Rather, Roth solicited private investors.

Those investors don't receive a tax break for sinking money into the album, points out Roth. "We'd need less government money if people could donate to the arts and write it off."

Roth says he's not looking for non-profit status or a tax-free society. "This is a business. I'm definitely into doing this for profit. If I didn't turn a profit, I don't think I could get investors," says Roth.

Private interests

Still, he concedes that producing an album with investors puts pressure on him to turn a profit on the recording. But one has to wonder how many musicians want the responsibility of pleasing, not only a record company, but private interests. Nor would many appreciate spending valuable creative time taking care of business.

Roth admits that until recently he managed himself. It used up almost all of his time. Now, he has a bookkeeper, an accountant and a manager. The latter, Rudi LeValley, also handles Jann Arden, among others.

Despite his complaints, Roth isn't about to abandon Canada or even Calgary. He knows he could easily get lost in the shuffle in Toronto or New York. And as the woman at the Black Diamond bowling alley told him, he's good. So although Canada might not be the right place, it is starting to look like the right time for Roth to break out.

FAMOUS PLAYERS

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FOREST GUMP M
daily 7:00, 9:35 PM

MAN OF THE HOUSE G
daily 7:15, 9:15 PM, mat Sat-Thu 2:00 PM

LOSING ISAIAH M
daily 7:00, 9:30 PM

LITTLE WOMEN G
mat Sat-Thu 1:30 PM

HEAVY WEIGTHS G
mat Sat-Thu 1:50 PM

DUMB & DUMBER M
mat Sat-Thu 1:40 PM

4th TWILIGHT SHOWS
WESTMALL 5 444-1242
West Edmonton Mall OTS DIGITAL SOUND

OUTBREAK M
daily 3:40, 6:45, 9:35 PM, no Thu 6:45 PM show

LOSING ISAIAH M
daily 3:45, 7:00, 9:25, no Wed 7:00 PM show

BRADY BUNCH PG
daily 2:00, 3:55, 7:05 PM

TALL TALE G
daily 1:45, 4:00, 7:10, 9:20 PM

MAN OF THE HOUSE G
daily 1:00, 3:30, 7:15, 9:15 PM

FOREST GUMP M
daily 9:10 PM

LITTLE WOMEN G
daily 1:30 PM

HEAVY WEIGTHS G
daily 1:40 PM

4th MATINEES
CHILDREN / GOLDEN AGE \$4.25
LOMONDOTARY 144-1242
137 Ave. & 66 St. DOLBY

MAN OF THE HOUSE G
daily 7:15, 9:15 PM, mat Sat-Thu 2:30 PM

TALL TALE G
daily 7:00, 9:25 PM, mat Sat-Thu 2:15 PM

SPECIAL SAVINGS
1ST RUN FILMS
(CAPITOL SQUARE ONLY)

6.00 GENERAL ADMISSION
3 CHILDREN AND GOLDEN AGE
3 TWILIGHT SHOW
(ALL SEATS BEFORE 6 PM)

CAPITOL SQUARE 428-303
10065 Jasper Avenue

JUST CAUSE R
daily 7:10, 9:30 PM, mat Sat-Thu 2:10 PM
no Wed 7:10 PM show

YALL TALL G
daily 7:20, 9:20 PM, mat Sat-Thu 2:20 PM

FOREST GUMP M
daily 7:00, 9:35 PM, mat Sat-Thu 2:00 PM

MAN OF THE HOUSE G
daily 7:15, 9:15 PM, mat Sat-Thu 2:30 PM

3rd DAILY MATINEE
GATEWAY 434-697
29th Ave. & Calgary Trail OTS DIGITAL SOUND

JUST CAUSE R
daily 4:10, 7:15, 9:45 PM

ROOMMATES PG
daily 9:20 PM

MAN OF THE HOUSE G
daily 1:45, 3:45, 7:15, 9:15 PM

OUTBREAK M
daily 1:30, 4:00, 6:50, 9:30 PM

TALL TALE G
daily 2:15, 4:15, 7:10, 9:10 PM

LEGENDS OF THE FALL M
daily 2:45, 7:00 PM, violent scenes

HEAVY WEIGTHS PG
daily 2:30, 4:30, 7:20 PM

LOSING ISAIAH M
daily 4:00, 7:05, 9:35 PM

FOREST GUMP M
daily 3:45, 6:45, 9:25 PM

HEAVY WEIGTHS G
daily 2:00 PM

LITTLE WOMEN G
daily 1:40 PM

SHALLOW GRAVE R
daily 9:40 PM

DUMB & DUMBER M
daily 1:30 PM

AT THE FLIX

Isaiah both dull and riveting

LOSING ISAIAH Famous Players Daily

There is a program in Canada that returns native foster children to their birth families. It is a controversial program, since for many of the children, their often white, often affluent foster families are the only families they've known. *Losing Isaiah* examines a U.S. version of this issue.

Losing Isaiah begins when crack addict Khaila Richards (Halle Berry), desperate for a hit, stuffs her newborn child Isaiah into a cardboard box next to a garbage pile. The next morning the child is found by garbagemen and brought to the hospital, where he is cared for by social worker Margaret Lewin (Jessica Lange).

During the next three or four years, Khaila manages to kick her crack habit in an inmate drug-rehabilitation program, and Isaiah is legally adopted into Margaret's family. When Khaila finds out her son is still alive, her social worker introduces her to lawyer Kadar Lewis (Samuel L. Jackson), who initiates a court battle to return Isaiah to his birth mother and cultural heritage.

The best part of *Losing Isaiah* is, without a doubt, Halle Berry. She is absolutely believable as a crack addict — and later on as a former crack addict. You forget that she was Miss Teen All-American. You forget that she is a former model. When Berry is on the screen, the film is riveting. When she's not, well...

It's not that the rest of the cast isn't good; it's just that most of them seem to be walking through their parts, having

been cast as stereotypes rather than characters. Lange's Margaret is a case in point: being the mother-about-to-lose-her-baby, her performance consists solely of (a) cuddling Isaiah, and (b) bursting into tears a la Sally Fields at the thought of losing him. Lange isn't actually bad — just overrated.

If there is another flaw in the movie, it lies with its rather biased construction. With films that present a two-sided case like this one, having a biased point of view is usually acceptable — as long as it is made clear there's a prejudice towards one side. *Losing Isaiah* pretends to present a balanced viewpoint, but stacks the plot points in one side's favor. Why didn't Margaret's lawyer bring up the fact that the adoption process had already reached its conclusion? Why didn't they hire a private detective to dig up dirt on Khaila, since Kadar dug up dirt on the Lewins?

Most of all, why does no one notice that the character who comes across as the most bigoted is Kadar, a black lawyer? During the whole court case, he is the only one that advocates discrimination on the basis of skin color.

"Black children belong with black mothers," he says. I wonder what he would say about a Ukrainian child adopted by a German family?

Still, the fact that these kind of issues come up says something about the movie, that you begin to see the characters as real. It is a film that stays with you, and the gripping parts are just barely enough to make up for the dry ones. An interesting bit of trivia: La Tanya Richardson, who plays the Lewin's lawyer, is also Mrs. Samuel L. Jackson.

Roy Fisher

TALL TALE: THE UNBELIEVABLE ADVENTURES OF PECOS BILL Famous Players Daily

Don't worry kiddies, if you're in trouble, your imaginary friends will help you!

Pecos Bill is the allegorical tale of Daniel (Nick Stahl), the son of a Paradise Valley farmer at the turn of the century.

Daniel's dad is big on tall tales, especially those involving Pecos Bill, repeating them endlessly to his son in an attempt to instill "the Code of the West" in him.

Paradise Valley is threatened by J.P. Stiles (Scott Glenn), an evil railroad baron bent on owning the entire valley and turning all in it into wage slaves. To that end, Stiles shoots Daniel's dad point blank (just a belly wound), in order to stifle any further opposition.

Before the dreaded confrontation, however, Daniel's dad bestows the deed to their property on the boy, temporarily foiling Stiles and putting Daniel on the run.

In a *Munchausen/Time Bandits* moment of surrealism, Daniel falls asleep in the boat he and his dad fish from, coasts downstream, and wakes up in a Texas desert. There he meets — Kurt Russell's moustache!

Sorry — Pecos Bill. That would be Patrick Swayze (with the moustache Kurt Russell had in *Tombstone*). As they journey back to Paradise Valley they enlist those other embodiments of "the Code," Paul Bunyan (Oliver Platt) and John Henry (Roger Aaron Brown), to their rightful cause. The Code? "To protect the land, defend the defenseless, and to never spit in the presence of a woman or child. Ptuu."

Bunyan represents community with nature, Henry, freedom and human spirit, and Pecos Bill, naturally, justice. They go to great lengths bailing young Dan's butt out of trouble. Lucky kid. This is the stuff of good guys.

The kid next to me was maybe four, and I'll grant he had no trouble distinguishing the "good guys" from the "bad guys." Stiles (the bad guy), apart from inflicting the prerequisite gut-shot, distinguishes himself by wearing a lot of black and talking low and nasty. Pecos Bill (the good guy) distinguishes himself by refraining from killing on Sundays, opting instead to shoot only the trigger-fingers off his myriad of opponents. And, for Pecos Bill, every day is Sunday! Now there's the quality of decency that made America great! "Jeez, Chance," you're thinking. "You're a farmboy, you grew up with toy six-shooters on your hip and real guns on a rack in the living room! You turned out all right."

Well, except for chronic depression, ongoing confusion determining acceptable behavior in the face of mercurial tolerance levels, and an occasional compulsion to weave my own loincloth, yeah, I suppose... I think we have to stop mistaking high production values for high moral content.

Doesn't it bother you that Disney provides probably a third of your child's entertainment?

"Hee-ey," you're saying. "Now you're overreacting, getting high and mighty, and downright snotty, to boot!"

Point taken. All right you fledgling NRA-ers out there, let's say it together:

Guns don't kill people, people too damned lazy to club someone to death kill people — with guns

Better?

Chauncey Featherstone

a MINUTE at the MOVIES by Todd James

BOX OFFICE TOP FIVE

1 OUTBREAK
Dustin Hoffman is miscast here as Dr. Sam Daniels, a U.S. army epidemiologist trying to thwart an outbreak of a new and deadly flu-like virus that kills its victims in about 48 hours. Daniels discovers the virus in Africa and frantically warns his superiors (Morgan Freeman and Donald Sutherland). There's more to the virus than even Daniels knows about, and his warnings go unheeded — which eventually leads to an outbreak in small-town California. The army's answer is to vaporize the town, and it's up to Little Dusty to save them. Rambo he isn't, and as hard as this script tries to make his character tough and rebellious, it doesn't wash. Hoffman is completely unbelievable here, and the plot deteriorates when it turns into a little-guy-against-the-big-bad-army story.
4 out of 5.

2 MAN OF THE HOUSE
Chevy Chase pratfalls his way through another bomb. Is it the movies he picks or is this guy just not funny? Kids might have fun with this latest Disney offering, though. It stars Jonathan Taylor Thomas (Home Improvement, Lion King) as an 11-year-old determined to scare off his mom's (Farrah Fawcett) prospective suitor. You'll wish you hadn't, but the kids might make this one, you have to see.
1 out of 5.

3 THE BRADY BUNCH MOVIE
It's the story of a man and a woman named Brady, and fans of the television show will be happy to know the '90s haven't changed a Brylcreemed hair on the heads of America's happiest family. Sure the rest of Los Angeles is overrun with gangs, carjacking, and greed, but none of it touches the astro-turfed Brady property. They're even oblivious to the plots of their money-grubbing neighbor, Mr. Ditzmeyer (Michael McKean) who's trying to take over their home and build a strip mall. The plot thickens when the Brady kids put their permed heads together to come up with a plan to save the Brady's house. Director Betty Thomas (*Hill Street Blues*) is faithful to the toothy happiness of the original show, but adds in just the right amount of '90s attitude.
3 1/2 out of 5.

4 JUST CAUSE
Sean Connery never looked better, and with this formidable cast that includes Ed Harris in a creepy performance as a serial killer, he almost saves a storyline that's hard to swallow and full of holes. Set in the Florida everglades, Connery plays Paul Armstrong, a Harvard law professor firmly against the death penalty. He's summoned by a prisoner on death row (Blair Underwood) who claims his confession for the murder of a young girl was beaten out of him by a hateful cop (Laurence Fishburne). Armstrong takes the case, certain the wrong man is awaiting the electric chair, and begins to suspect the real killer is already on death row: a sadistic preacher turned killer (Harris). *Just Cause* will hook you from the get-go, but beware, the story grows more preposterous with each convenient coincidence.
2 out of 5.

5 HIDEAWAY
Left (and then plays) Hatch who is involved in a horrific car accident that leaves him clinically dead for two hours. He's brought back from the brink, but after his return he is inexplicably linked to a sadistic killer known as Visago. Hatch finds himself slipping into trances where he sees through Visago's eyes and must stop him after he learns Visago's next victim is his own daughter (Alicia Silverstone). *Hideaway* moves quickly, is often very scary and features will-used but still powerful special effects. What keeps this from slipping into your everyday slasher, horror flick is the very watchable Goldblum and Christine Lahti as Hatch's wife.
3 out of 5.

Todd James hosts A Minute at the Movies, heard daily at 6:25 a.m., 9:25 a.m., and 5:50 p.m. on K-97.

(WINNER OF OVER 15 INTERNATIONAL FILM FESTIVAL AWARDS)

★★★★★

— Valerie Gregory, EDMONTON SUN

"TOUCHING!"

— Steven Varber, MOVIELINE

"STUNNING!"

— Howard Corliss, TIME

"POWERFUL!"

— Judy Stone, SAN FRANCISCO CHRONICLE

Their people ONCE WERE WARRIORS.
But once... was a long time ago.

PECOS WARRIORS

HELD OVER - 2nd SMASH WEEK!

EATON CENTRE CINEPLEX

AT THE FLIX



Photo: courtesy Mafel Film Distribution

HENRY AND VERLIN Princess Mar. 21-25

Henry and Verlin is a story of friendship in its most basic form, set against the Ontario of the Great Depression. Henry (Gary Farmer) is a 40-ish man, distinctly rural, big and big-hearted and mentally retarded. Verlin (Keegan MacIntosh) is Henry's nephew, about 10, either autistic or deaf and withdrawn. When Henry's schizophrenic friend Elvin is sent away to "the Cove" sanatorium, Henry makes overtures to his sheltered nephew. Unburdened by preconceived attitudes toward the boy's condition, Henry simply treats Verlin as a friend. Verlin meets Henry's overtures.

Unfortunately for the pair, their first excursion involves burning down the family barn and their last has them found-naked in the cabin of the county prostitute Mabel (Margot Kidder). Conflict arises between the Lovejoy family and their community as they ineffectually struggle to maintain their

friendship. "The Cove" figures greatly in their futures.

The movie is based on the short stories of Ken Ledbetter. Gary Ledbetter scripted his late father's stories, got backing from producers John Board and Simon Board, and directed their screen version.

There is an appropriate onomatopoeia about the production team of Ledbetter and Board. Canadian cinema has reached a point where it no longer has to work hard to look good. Canadian actors have, generally, left behind wooden and over-enunciated characterizations. Many Canadian screenwriters and directors, on the other hand, need to work on their pacing! Pacing, pacing, pacing!!!

Scenes begin well enough, establishing a mood or situation quickly but Ledbetter lets them drag on for that redundant beat or two too long. It's a forgivable flaw once or twice, but a fatal one when repeated ad nauseum.

Damn shame, too, because Henry and Verlin had the potential to be good old fashioned Granma-Granpa-Mom-Dad-Kids 'n' Dog-type entertainment. Might still be, cynicism could be coloring that pronouncement.

Chauncey Featherstone

THE NEW AGE The Princess Theatre Mar. 23-26

Due to the impending Oscars, Letterman's mug is festering on every single magazine cover except *Tattoo*. Quarterly and *SEE*, and I find myself inexplicably compelled to do something really lame: a top 10 list. Egad! How unhip! Especially since this is supposed to be a review for a movie about a terminally cool L.A. couple making their way in the modern yuppie-free world.

Actually, I am going to give you two half lists. The first one is for optimists,

straight or continuing a life of crime with his best friend. Dr. James Ricketson. Shown with *DARRA DOGS* (1993, Dennis Tupicoff). (Mar. 24)

NIRVANA STREET MURDER (1990) Two brothers, one a law-abiding citizen and the other an off-the-wall criminal, find their lives spinning out of control. Dr. Aleks Vellis. Shown with *RESONANCE* (1991, Stephen Cumins) and *MISS TAURUS* (1994, Graeme Wood). (Mar. 25)

the second for pessimists. You can read both if you like, because this is an optimistically pessimistic film we're dealing with here. What does that mean? Well, the film's main characters fantasize about how chic they will dress when they commit suicide. If you're going to go, might as well go in style.

Five Best Things About *The New Age*

- 1) It stars Judy Davis - the greatest actress in the universe. The one who defined the Jo March role in Gillian Armstrong's first version of *Little Women*... I mean, *My Brilliant Career*. Also excellent in everything else, including *Impromptu* and *Husbands And Wives*.
- 2) Davis is reunited with *Naked Lunch* co-star, deadpan king Peter Weller. There is chemistry between these two. They seem like an honest-to-goodness couple, although living in a world devoid of any sense of security.
- 3) Seeing Adam West (Batman) playing the father of Peter Weller (Robocop).
- 4) Written and directed by Michael Tolkien, who wrote *The Player*, once again able to wittily skewer the Hollywood scene. Producers include Oliver Stone.
- 5) Amazing art direction. Real attention to detail; lots of fine art and architecture.

Five Worst Things About *The New Age*:

- 1) You know that scene in *Annie Hall* where Alvy goes to visit Annie in California after she's moved in with Tony Lacy? This is the feature length version.
- 2) The characters Laura and Lyle seem to be suffering from the Jenny Gump Disease. Tolkien, we're used to bluntness with you. Don't tip-toe.
- 3) Is it a comedy? Is it a drama? Is it a comedy? Is it a drama? I don't mind mixing the two, but I'm never sure when I'm supposed to laugh in this one. Okay, so that can be a good thing. It might just be the mood I'm in.
- 4) The film asks a lot of questions, all of them esoteric.
- 5) Corbin Bernsen's usual smugness, unattractive even for his brief cameo.

What does this film say? In short, you are your own worst enemy. If you agree with this philosophy (which I do) you will embrace the new age as depicted (read: cynically), although I cannot guarantee that you will embrace *The New Age*.

Jason Margolis

Alternative Video Spot

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New Video: Alternative:

THE SPECIALIST

ONLY YOU

DUER SOUTH

ANGELS IN THE

OUTFIELD

THE NEW AGE

SECOND BEST

THE BURNING SEASON

CHANTILLY LACE

THE CONVICTION



Movieline 433-5785

10337-82 Avenue

THURSDAY MAR 23	
THE NEW AGE (TBA)	7:00 PM
HENRY & VERLIN (TBA)	9:30 PM
FRIDAY MAR 24	
HENRY & VERLIN (TBA)	7:00 PM
THE NEW AGE (TBA)	9:30 PM
SATURDAY MAR 25	
KING KONG VS. GODZILLA (G)	1:30 PM
THE NEW AGE (TBA)	9:30 PM
HENRY & VERLIN (TBA)	9:30 PM
SUNDAY MAR 26	
THE STORY OF XINGHUA (TBA)	7:00 PM
THE NEW AGE (TBA)	9:00 PM
MONDAY MAR 27	
THE SECRET OF ROAN INISH (TBA)	7:00 PM
THE STORY OF XINGHUA (TBA)	9:15 PM
TUESDAY MAR 28	
THE STORY OF XINGHUA (TBA)	7:00 PM
THE SECRET OF ROAN INISH (TBA)	9:00 PM
WEDNESDAY MAR 29	
THE SECRET OF ROAN INISH (TBA)	6:30 PM
HOOP DREAMS (TBA)	9:00 PM

CINEMARK THEATRES

CINEMA CITY 12

3633-99 Street 463-5481

\$1.50 SHOWS BEGINNING BEFORE 6:00 PM

\$2.00 SHOWS BEGINNING AFTER 6:00 PM

\$1.00 ALL DAY TUES. All Shows - Allentown

Shows begin daily at 11:00 am	
MURDER IN THE FIRST (Dubbing scenes)	M
Daily 11:30 am, 1:30, 4:30, 7:30, 9:45 pm	
THE RETURN OF TOMMY TRICKER	G
Daily 11:30 am, 1:30, 4:30, 7:30, 9:45 pm	
DISCLOSURE	M
Daily 11:30 am, 1:30, 4:30, 7:30, 9:45 pm	
THE HUNTED	PG
Daily 11:30 am, 1:30, 4:30, 7:30, 9:45 pm	
NELL	M
Daily 11:30 am, 1:30, 4:30, 7:30, 9:45 pm	
FAR FROM HOME - THE ADVENTURES OF YELLOWDOG	G
Daily 11:30 am, 1:30, 4:30, 7:30, 9:45 pm	
HIGHER LEARNING	M
Course language & violent	
Daily 11:30 am, 1:30, 4:30, 7:30, 9:45 pm	
INTERVIEW WITH THE VAMPIRE	R
Daily 11:30 am, 1:30, 4:30, 7:30, 9:45 pm	
THE HUNTED	R
Daily 11:30 am, 1:30, 4:30, 7:30, 9:45 pm	
THE RIVER WILD	PG
Daily 11:30 am, 1:30, 4:30, 7:30, 9:45 pm	
STAR TREK GENERATIONS	PG
Daily 11:30 am, 1:30, 4:30, 7:30, 9:45 pm	
THE SANTA CLAUSE	G
Daily 11:30 am, 1:30, 4:30, 7:30, 9:45 pm	
HOUSEGUEST	M
Daily 11:30 am, 1:30, 4:30, 7:30, 9:45 pm	
HIGHLANDER III: THE SORCERER	PG
Violent scenes and language	
Daily 11:30 am, 1:30, 4:30, 7:30, 9:45 pm	
BEFORE SUNRISE	PG
Language warning	

CINEMAPLEX ODLON CINEMAS

LISTINGS 444-5468

ALL MATINEES including SAT & SUN. CINEMA MAX. ADMISSION \$4.99

EATON CENTRE CINEMAS	
3rd Fl. Plaza 11/11 St. & 102 Ave. 421-7020	
ONCE WERE WARRIORS	R
Daily 2:15, 4:45, 7:15, 9:45 PM, Sat/Sun 4:45, 7:15, 9:45 PM	
MURIELS WEDDING	M
Daily 2:15, 4:45, 7:15, 9:45 PM, Sat/Sun 4:45, 7:15, 9:45 PM	
MADNESS OF KING GEORGE	PG
Daily 2:15, 4:45, 7:15, 9:45 PM, Sat/Sun 4:45, 7:15, 9:45 PM	
DOLORES CLAIBORNE	R
Daily 2:15, 4:45, 7:15, 9:45 PM, Sat/Sun 4:45, 7:15, 9:45 PM	
PULP FICTION	R
Daily 2:15, 4:45, 7:15, 9:45 PM, Sat/Sun 4:45, 7:15, 9:45 PM	
BYE BYE LOVE	PG
Daily 2:15, 4:45, 7:15, 9:45 PM, Sat/Sun 4:45, 7:15, 9:45 PM	
DANCE ME OUTSIDE	M
Daily 2:15, 4:45, 7:15, 9:45 PM, Sat/Sun 4:45, 7:15, 9:45 PM	
MAJOR PAYNE	PG
Daily 2:15, 4:45, 7:15, 9:45 PM, Sat/Sun 4:45, 7:15, 9:45 PM	
FAR FROM HOME	G
Daily 2:15, 4:45, 7:15, 9:45 PM, Sat/Sun 4:45, 7:15, 9:45 PM	
SANTA CLAUSE	M
Daily 2:15, 4:45, 7:15, 9:45 PM, Sat/Sun 4:45, 7:15, 9:45 PM	
WEST MALL 8	
West Edmonton Mall	
Phase III Entrance 2 - 444-1829	
DOLORES CLAIBORNE	M
Daily 2:15, 4:45, 7:15, 9:45 PM, Sat/Sun 4:45, 7:15, 9:45 PM	
DANCE ME OUTSIDE	M
Daily 2:15, 4:45, 7:15, 9:45 PM, Sat/Sun 4:45, 7:15, 9:45 PM	
BYE BYE LOVE	PG
Daily 2:15, 4:45, 7:15, 9:45 PM, Sat/Sun 4:45, 7:15, 9:45 PM	
CANDYMAN 2	M
Daily 2:15, 4:45, 7:15, 9:45 PM, Sat/Sun 4:45, 7:15, 9:45 PM	
LEGENDS OF THE FALL	M
Daily 2:15, 4:45, 7:15, 9:45 PM, Sat/Sun 4:45, 7:15, 9:45 PM	
PULP FICTION	R
Daily 2:15, 4:45, 7:15, 9:45 PM, Sat/Sun 4:45, 7:15, 9:45 PM	
MAJOR PAYNE	PG
Daily 2:15, 4:45, 7:15, 9:45 PM, Sat/Sun 4:45, 7:15, 9:45 PM	
SHAWSHANK REDEMPTION	M
Daily 2:15, 4:45, 7:15, 9:45 PM, Sat/Sun 4:45, 7:15, 9:45 PM	
JURASSIC PARK	PG
Daily 2:15, 4:45, 7:15, 9:45 PM, Sat/Sun 4:45, 7:15, 9:45 PM	
MAJOR PAYNE	PG
Daily 2:15, 4:45, 7:15, 9:45 PM, Sat/Sun 4:45, 7:15, 9:45 PM	
WESTMOUNT 4	
111 Ave. & Grand Road - 452-7343	
MAJOR PAYNE	PG
Daily 2:15, 4:45, 7:15, 9:45 PM, Sat/Sun 4:45, 7:15, 9:45 PM	
PULP FICTION	R
Daily 2:15, 4:45, 7:15, 9:45 PM, Sat/Sun 4:45, 7:15, 9:45 PM	
SHAWSHANK REDEMPTION	M
Daily 2:15, 4:45, 7:15, 9:45 PM, Sat/Sun 4:45, 7:15, 9:45 PM	
DOLORES CLAIBORNE	M
Daily 2:15, 4:45, 7:15, 9:45 PM, Sat/Sun 4:45, 7:15, 9:45 PM	
WHITEMUD CROSSING	R
Daily 2:15, 4:45, 7:15, 9:45 PM, Sat/Sun 4:45, 7:15, 9:45 PM	
CINEMAS 6	
West Edmonton Mall	
Phase I Entrance 6A - 444-1231	
HIGHLANDER III	M
Daily 2:15, 4:45, 7:15, 9:45 PM, Sat/Sun 4:45, 7:15, 9:45 PM	
FAR FROM HOME	G
Daily 2:15, 4:45, 7:15, 9:45 PM, Sat/Sun 4:45, 7:15, 9:45 PM	
DISCLOSURE	M
Daily 2:15, 4:45, 7:15, 9:45 PM, Sat/Sun 4:45, 7:15, 9:45 PM	
STAR TREK GENERATIONS	M
Daily 2:15, 4:45, 7:15, 9:45 PM, Sat/Sun 4:45, 7:15, 9:45 PM	
LIOR KING	G
Daily 2:15, 4:45, 7:15, 9:45 PM, Sat/Sun 4:45, 7:15, 9:45 PM	
HIGHER LEARNING	M
Daily 2:15, 4:45, 7:15, 9:45 PM, Sat/Sun 4:45, 7:15, 9:45 PM	
RIKIE RICH	PG
Daily 2:15, 4:45, 7:15, 9:45 PM, Sat/Sun 4:45, 7:15, 9:45 PM	
MURDER IN THE FIRST	M
Daily 2:15, 4:45, 7:15, 9:45 PM, Sat/Sun 4:45, 7:15, 9:45 PM	
SWAN PRINCESS	G
Daily 2:15, 4:45, 7:15, 9:45 PM, Sat/Sun 4:45, 7:15, 9:45 PM	

FILM CLIPS

REPERTORY THEATRE SHOW TIMES

All listings were accurate at press time.

Check with theatre for confirmation.

EDMONTON FILM SOCIETY

Provincial Museum Auditorium

102 Avenue & 128 Street, 453-9100

HERS TO HOLD (1943)

An upper class girl finds romance at a wartime aircraft plant. Stars Deanna Durbin and Joseph Cotton. (Mar. 23, 8:00 pm)

THE GOOD FAIRY (1935)

A do-gooder tries to help a legal whiz become a successful attorney. Stars Margaret Sullivan and Herbert Marshall. (Apr. 3, 8:00 pm)

METRO CINEMA

Colin Low Theatre, Canada Place

9700 Jasper Avenue, 425-9212

BLACKFELLAS (1993)

A 19-year-old parolee must choose between going

GARNEAU THEATRE

Moviefix 433-0728

8712 - 109 St.

Wide Screen - Full Surround Stereo

Disclosure	M
Mar. 24 - 5:00 - 7:15 pm	
Princess Queen Of The Desert	M
Mar. 24 - 9:30 pm	
Sexual content & extremely coarse language, not suitable for pre-teenagers	
KIT NITE OWL, Fri., Mar. 24 - 11:45 pm	M
Princess Queen Of The Desert	
Sexual content & extremely coarse language, not suitable for pre-teenagers	
KIT NITE OWL, Sat., Mar. 25 - 11:45 pm	M
Rocky Horror Picture Show	

All Nite Owl Shows \$5

Before 6 p.m. All Shows \$1.25

After 6 p.m. \$2.50 Tuesdays All Seats \$1.25

Placing the odds on the Oscars

Photo: courtesy Miramax Films



SEE's intrepid troupe of film critics predicts the outcome of the 68th annual Academy Awards

Photo: Kerry Hayes

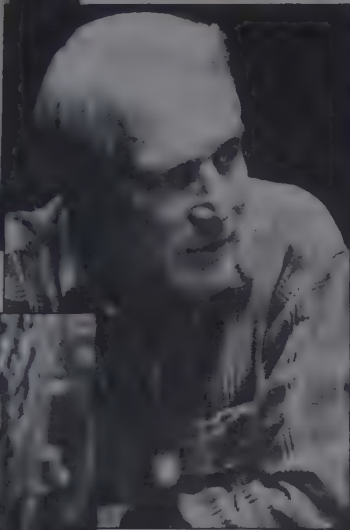


Photo: Andrew Cooper



From left to right: John Travolta and Samuel L. Jackson in *Pulp Fiction*, Jodie Foster in *Nell*, Paul Newman in *Nobody's Fool*, Tom Hanks in *Forrest Gump*, Nigel Hawthorne in *The Madness of King George*.

Photo: Phil Couso



CINEMA SEE STAFF

This Monday, over a billion people will be watching the tube to check out the hi-jinx at the Dorothy Chandler Pavilion, namely the 68th Academy Awards.

To help with the crystal ball process, we assembled our crack squad of pundits (Todd James, Adrian Lackey and Jason Margolis) to predict the results.

While James voted with his heart, Lackey made his choices with an open wallet.

"You will be farting through silk until they lock you up in a solid gold casket," says Lackey about his predictions. "This is a capitalistic society, after all. If money is going to fall into any high school dropout's hands, it might as well be yours instead of Ralph Klein's."

To make things more interesting, Margolis decided to remove *Forrest Gump* from the running. Says Margolis, "Life is like a box o' chocolates, you never know whatchu gonna git," 'cept mebbe 'bout a dozen Oscars."

BEST PICTURE

James: *Pulp Fiction* should win, but this movie might scare the Academy voters. The award belongs to *Forrest Gump*, a feel-good, everything's-right-with-the-world movie the Academy loves.

Lackey: First off, you can strike *The Shawshank Redemption* and *Quiz Show* from the list, because no one saw them in general release. Next, you can just forget about *Pulp Fiction* from snatching the holy grail. Films that win at Cannes don't win in Hollywood. That leaves *Forrest Gump* to grapple with *Four Weddings and a Funeral*. *Gump* grossed over \$300 million. Sure, go with your heart and be a sap all of your life! Put your money on *Gump* to win. My insider informant tells me that the oddsmakers in Las Vegas have favored *Pulp Fiction*, so

you can name your point spread (Still, history is on his side for Quentin-Tarantino and Roger Avery to win best original screenplay. Seeing that Neil Jordan and Jane Campion were the last two winners, it has been relegated to a consolation prize status).

Margolis: No question, *Pulp Fiction*, although *Quiz Show* would also be a very worthy pick.

BEST ACTOR

James: Tom Hanks won last year, so voters might not want to repeat themselves. Look for Paul Newman to pick up a much-deserved award for his likeable work in *Nobody's Fool*.

Lackey: Morgan Freeman? Naw. I told you already, no one saw *The Shawshank Redemption*. Paul Newman? Uh-uh. The Academy already gave him a lifetime achievement award for *The Color Of Money*, his lamest Oscar-nominated performance until *Nobody's Fool*. John Travolta? One movie co-starring Olivia Newton-John wasn't enough: he had to make two!! It's between Nigel Hawthorne and Tom Hanks. While most of you are thinking about Daniel Day-Lewis in 1989 and Jeremy Irons in 1990, you can just forget about it. No one has won back-to-back Oscars in this category since Spencer Tracy back in the '30s. Time is ripe for history to repeat itself, and Hanks is better in *Gump* than he was in *Philadelphia* (Politics is a tangible in the Oscars, which might help explain my first two picks.).

Margolis: It will be John Travolta for *Pulp Fiction*, although I can't speak for Paul Newman, who is a great actor, but I haven't seen *Nobody's Fool*.

BEST ACTRESS

James: After her speech at the previous Oscars, how could they give Susan Sarandon an award, even though she's more than deserving? If Jodie Foster wins for grunting

nonsense in *Nell*, I'll never trust the Academy again. The Award should go to Jessica Lange for a little-seen, intense performance in *Blue Skies*.

Lackey: It's between Jody Foster (*Nell*) and Susan Sarandon (*The Client*). If Foster wins, it will finally be because she deserves it. But Foster already has two Oscars. The only three-time-winner in this category is Katharine Hepburn, and Hollywood isn't ready to give a punk like Foster this sort of legendary status. On the other hand, Sarandon has been a bridesmaid two other times, and she had her *Thelma and Louise* Oscar stolen by Foster. Bet the spare change you find in your sofa on Sarandon (It's that close!).

Margolis: This one's really hard to pick. *Tom and Viv* hasn't opened here yet and *Blue Skies* played for what: a day? All I know is that Winona Ryder was way better in *Age of Innocence* (and *Heathers* for that matter), so no go on 'Nona. Claire Daines was better than Ryder in *Little Women*.

BEST SUPPORTING ACTOR

James: Here's where the Academy will demonstrate they can be hip if they want to. Samuel L. Jackson will take one for *Pulp Fiction*.

Lackey: A lot of you think that *Pulp Fiction*'s Samuel L. Jackson was screwed out of the best actor nomination, so the Oscar is automatically his. Hell-o-o-o! My name is Adrian, and my purpose in life is to take your money! Not only was Martin Landau's Bela Lugosi the best portrayal of 1994, but the star of *Ed Wood* is also a 60-something, Tinseltown career boy with two nominations behind him. Landau by a nose, or my name ain't Adrian the Greek!

Margolis: Any of them. Damn, this is hard! Okay, Martin Landau (*Ed*

Wood). No, make that Sam Jackson (*Pulp Fiction*). Ugh. What about Chazz Palminteri (*Bullets Over Broadway*)?

BEST SUPPORTING ACTRESS

James: Diane Wiest hands down. **Lackey:** Sure, Jennifer Tilly is an ultimate babe. Whatever few votes Tilly gets will be cancelled by her co-star Diane Wiest, who has an Oscar already. When *Pulp Fiction*'s Uma Thurman steps up to the podium Monday night, be sure to tip your bookie on the way out.

Margolis: It'll be Diane Wiest in *Bullets Over Broadway*.

BEST DIRECTOR

James: It's a tough one: some fine films and one guy with a name no one can pronounce. The best American director today, Quentin Tarantino, should win, but I have a feeling Robert Redford is the dark horse. *Quiz Show* was a bomb, but Redford hit a nerve with his exploration of the end of American innocence.

Lackey: In the past 68 years, only 15 films that have won best picture haven't topped the best director statuette. Every director (with three exceptions) that has won the DGA award for best director, has gone on to win the Oscar, and *Gump*'s Robert Zemeckis will win it this year. Quentin Tarantino is the better filmmaker, but it's my money. I'll be damned if I'm going to throw it away! After all, the Academy Awards is like the People's Choice Awards: it's just that a more elite class of white trash votes for the Oscars.

Margolis: Another tough one. It would be nice to say Quentin Tarantino or Woody Allen, but I feel Krzysztof Kieslowski should get it for *Trois Couleurs: Rouge*, a directing masterpiece if I ever saw one.

Oscar Nominees

BEST PICTURE

- ☐ *Forrest Gump*
- ☐ *Four Weddings and a Funeral*
- ☐ *Pulp Fiction*
- ☐ *Quiz Show*
- ☐ *The Shawshank Redemption*

BEST ACTOR

- ☐ Morgan Freeman, *Shawshank Redemption*
- ☐ Tom Hanks, *Forrest Gump*
- ☐ Nigel Hawthorne, *The Madness of King George*
- ☐ Paul Newman, *Nobody's Fool*
- ☐ John Travolta, *Pulp Fiction*

BEST SUPPORTING ACTOR

- ☐ Samuel L. Jackson, *Pulp Fiction*
- ☐ Martin Landau, *Ed Wood*
- ☐ Chazz Palminteri, *Bullets Over Broadway*
- ☐ Paul Scofield, *Quiz Show*
- ☐ Gary Sinise, *Forrest Gump*

BEST ACTRESS

- ☐ Jodie Foster, *Nell*
- ☐ Jessica Lange, *Blue Sky*
- ☐ Miranda Richardson, *Tom and Viv*
- ☐ Winona Ryder, *Little Women*
- ☐ Susan Sarandon, *The Client*

BEST SUPPORTING ACTRESS

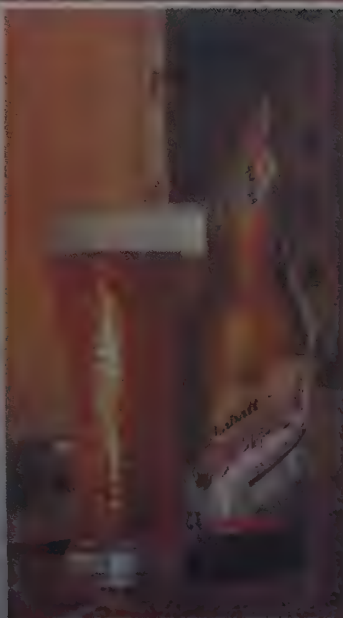
- ☐ Rosemary Harris, *Tom and Viv*
- ☐ Helen Mirren, *The Madness of King George*
- ☐ Uma Thurman, *Pulp Fiction*
- ☐ Jennifer Tilly, *Bullets Over Broadway*
- ☐ Dianne Wiest, *Bullets Over Broadway*

BEST DIRECTOR

- ☐ Woody Allen, *Bullets Over Broadway*
- ☐ Robert Zemeckis, *Forrest Gump*
- ☐ Quentin Tarantino, *Pulp Fiction*
- ☐ Robert Redford, *Quiz Show*
- ☐ Krzysztof Kieslowski, *Red*



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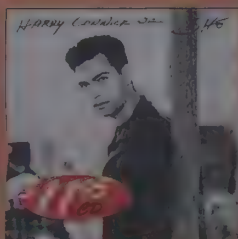
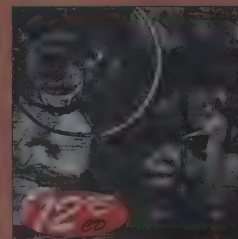
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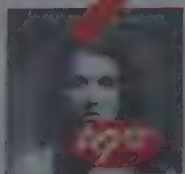
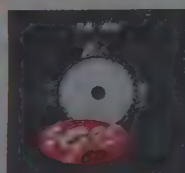
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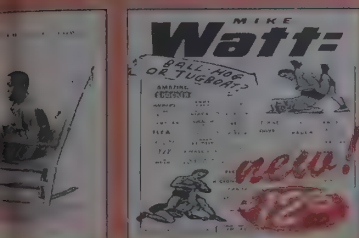
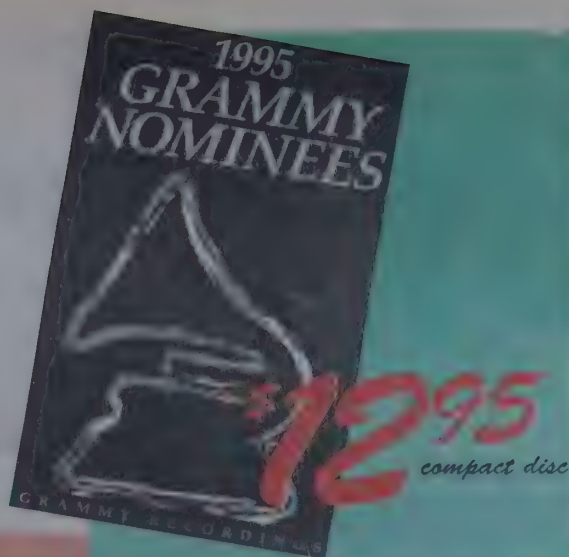
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King Of The Delta Blues | ROY ORBISON
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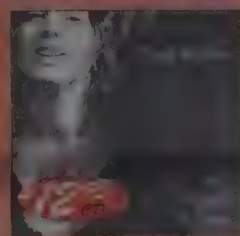
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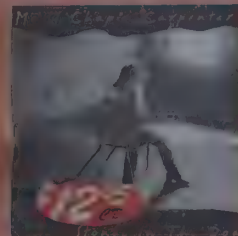


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Phoenix to profile life of classical great Glenn Gould

Glenn
Phoenix Theatre
until Apr. 9

THEATRE BY SHEENA STEWART

Although it's become something of a cliché, the old adage that there's only a fine line between genius and madness has perhaps never been more true than in regards to the late Canadian musician, Glenn Gould.

During his short life, Gould, who died in 1982 at the age of 50, became one of Canada's most accomplished musicians. As a child prodigy, Gould became the youngest person to receive the degree of Associate from the Royal Toronto Conservatory of Music at age 13.

The culmination of his work is represented by the inclusion of his Goldberg variations of Bach that were sent along with Voyagers I and II in 1977.

Despite his professional success, Gould became more and more reclusive with the passing years. He stopped performing live in his early thirties, choosing instead to limit himself to the work he could produce in the studio.

He also became a master of concealing and orchestrating the public exposure of his very private life.

Four stages

Four different actors portray the four stages of Gould's life. The prodigy portrays the part of Gould's young life when he was young and idealistic, the performer at the height of his performance years, the perfectionist, when he stopped performing in his early 30s and concentrated on his recorded works, and the puritan, when he retreated to a hermit's existence of self-examination.

The play, which begins moments before Gould's death and is told in a series of flashbacks, includes 32 scenes, which is also the same number of Goldberg Variations.

For the actors portraying Gould in the upcoming Phoenix production of *Glenn*, the musician's careful guarding of his privacy has made getting to know him rather difficult.

Ron Pederson (the prodigy), explains that even though the actors spent a great deal of time looking through old footage of Gould and listening to old interviews, Gould's careful guarding of his own privacy made it very difficult to know him or his emotions.

"He was so contained and he never really showed anything," says Pederson. "He sat back and analysed things, and really contained his emotions."

Complex swell

For Keith Jones (the performer), Gould's reserve seemed to conceal a complex swell of emotions. "There's so much brimming within him. There was a real fire and a real wound-up tightness brimming within him, but he was so careful with every word he chooses, and focused on complete clarity," says Jones. "I'm personally finding that it requires tapping in at every level as an actor."

Both Jones and Pederson agree that they have never been a part of

a production quite like this.

"I think we'll all have about three or four mental breakdowns before this is over," laughs Jones.

The play's unique structure, which involves having the four variations of Gould interact, is made more challenging by the simple fact that they are portraying a real person.

"We'll never have the true core of him," explains Pederson.

"The best we can do is highlight what we know by doing all the research that we've done," says Jones.

Their job has been made considerably easier by the guidance of director Robert Thompson, who himself played the role of The Puritan in the Toronto production of *Glenn* in 1992. The producer helped lead the actors through the necessary research, so that before they even showed up for the first day of rehearsal they had a strong base. Still, Pederson believes that they will never learn all there is to know about Gould.

"Years later we'll probably still be thinking about the play." ●



Glenn starts at the Phoenix this week.

Wigmore taken by humanity in horror of war

O What a Lovely War
The Citadel
Until Apr. 2

THEATRE BY ARAXI ARSLANIAN

If there's one thing Jennifer Wigmore cannot do, it's tell a lie.

At least on stage anyway. Last seen in *The Music Man* as one of the Citadel's latest prodigies, the vibrant 27-year-old Grant MacEwan grad currently stars in the company's latest and greatest project, *O What a Lovely War*.

Primary goal

"Finding the truth is my primary goal as an actor," says Wigmore, "whether it's in a character, a moment, or the theatre itself. It's a hunger. This show has really made me understand that."

Created through a British ensemble workshop in the early



Jennifer Wigmore

sixties, *O What a Lovely War* paints the canvas of WWI through a combination of scenes, true personal accounts, and period songs, all done with a multi-media flair. Originally compiled by Joan Littlewood, the show, which runs at the Citadel until Apr. 2, still enjoys a theatrical endurance rarely

found in most modern work.

"It's the nature of this ensemble show that truly makes the difference. There's no pecking order, just a lot of very brilliant people working together to create an experience that the majority of us would not otherwise contend with."

Wigmore, who has enjoyed a number of successes with such directors as Tim Ryan and Brad Fraser, was thoroughly endeared to the project on a personal level.

Vital energy

"My grandfather was killed in this war, and it was a history that I'd never dealt with before. A personal, vital energy that I'd known nothing about until I started asking questions about what it was really like to my family. It's astonishing, the courage of these people, these boys, and how we've forgotten and taken

that for granted."

But what about working with the infamous Robin Phillips?

"It is amazing to watch Robin work. He understands every facet, every minuscule detail of the theatre, and making it come true."

Wigmore was also quick to point out the show's verve, as opposed to a drawn-out war requiems with no modern context or relevance.

"There is comedy within this tragedy," she said.

"If you listen to the lyrics of the period songs, they are a complete contrast to the jolly tunes that carry them. It carries over on a larger scale, even today. Our need to find the humanity within a horrible situation. Humor seems to the gauge, it's the essence to survival."

A cautionary tale for our modern global feuding?

"Perhaps," says the contemplative redhead. But if anything, it's a hell of a great show." ●

Larbey play at W-dale

A Month of Sundays
Walterdale
Until Mar. 23

THEATRE BY WENDY BOULDING

The process of aging can be bittersweet or comical, depending on how you choose to view it. British playwright Bob Larbey chose the latter when he created his first play, *A Month of Sundays*.

This comedy, set in a nursing home, explores the life of a man named Cooper who struggles with the acceptance of getting old, yet tries to make the best out of his isolated and small world. This, the latest Walterdale production, has been put in the hands of the very experienced and very competent director Frank Glenfield.

"The play says a lot of wise things about maturing people who are often alone, frightened, and a little bitter sometimes, but who are also searching for their identities."

Glenfield, who has been involved in theatre in Alberta for over 25 years and who has been with the Walterdale since its inception, wanted to bring forth the honesty within this award-winning play. The cast he is directing is made up of both younger and mature actors. And to listen to Glenfield speak of them, you sense there is a bit of magic lingering on stage.

Loving warmth

"There is a loving warmth between the cast members," said Glenfield about the chemistry during rehearsal.

"There's a beautiful quality between the older and younger members that is rare to find. It comes from the characters, but it comes from the people as well."

A Month of Sundays runs until Mar. 25 at the Walterdale Playhouse.

For more information, call the Walterdale at 455-0770. ●

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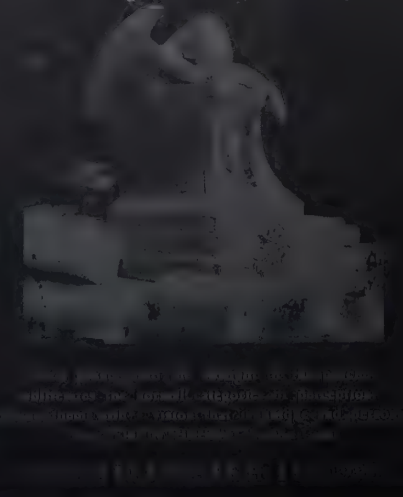
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COSY productions serve as alternatives to regular fluff

The Carnival of Shrieking Youth Centennial Library Theatre
Mar. 30-Apr. 2

THEATRE

BY SANDRA SPEROUS

They call themselves COSY for short — but don't let the name fool you. This gaggle of actors, directors and stage hands, ranging in age from 14 to 25, isn't too concerned about their audience's comfort factor.

On the contrary, the Carnival of Shrieking Youth is hoping to unsettle audiences with their third annual festival of "unrestrained adolescent" plays. Many of the five productions offer a dark and cynical look at society — from teen alcoholism to the corrupt nature of religion.

Darker side

"I guess the majority of the plays are a bit darker — which I think is good," says the festival's 23-year-old artistic director, Karl Schreiner. "I've seen a lot of fluff and happy theatre lately, and this gives a good impression. And I've always been into a darker side myself."

The festival's line-up includes Heather Morrow's *It Couldn't Happen Here*, a play about a group of inebriated teens. "It's basically about alcoholism... and a group of friends that live on nothing but alcohol," Schreiner explains.

"It's just a wonderful piece," gushes Schreiner, who is also the founder and artistic director of his own theatre company, Theatre Theatre. "When I read it, it just set off all the creative juices, I guess you could say, in me."

"It's basically a look at the darker side of the human mind. The writer steps into his mind between a real world and a surrealist world and explores himself becoming a writer in that."

Rounding off the COSY roster is *Fugue*, by 21-year-old veteran playwright Scott Sharplin, and a couple of one-act productions. The first is

Hallowed Be Thy Name — but there's nothing sacred about it. Written by 15-year-old Meghan Royal, *Hallowed* is a tongue-in-cheek look at a poker game between God and the evil guy in the red suit.

The other is *Modern Testament*, and also takes a poke at religion. Written by 17-year-old Josh Hudson from Calgary, *Modern Testament* tells the story of a man commissioned to write an updated version of the bible.

All five of the productions were

selected following a province-wide high school playwrighting competition — something new to COSY this year.

"We got about 30 scripts... and narrowed it down to about six, then had a heckuva battle choosing the five out of those six," laughs Schreiner.

Also on the COSY roster is a play directed by Schreiner himself *The Beating Heart*. Written by Dave Forest, it is an intimate look at the writing process.

COSY first started up three years

ago in reaction to the Citadel Theatre's now-defunct teen festival.

"A group of people got sick of the way the Citadel was running it. Basically the way (the Citadel) was using professionals to direct it, professionals to write the plays. The group that created COSY didn't like that — and so they decided to create a festival of their own," explains Schreiner.

They wanted to prove what they could do. They felt they weren't given a fair shot. And there is a lot of talented youth out there that's

being missed.

Schreiner himself knows what it's like to be passed over. Before starting his own theatre company and getting involved with COSY, he was a volunteer at one of the city's oldest theatre establishments.

When that theatre changed its staff, the new technical director took one look at myself and most of the other volunteers that were basically non-professional and youth... and brushed us right off."

No wonder the members of COSY are so dark and cynical.

Country legends almost like the real thing

Legends of Country Music
The Regency
Until Mar. 26

COUNTRY

BY MUSTANG AMY

"It takes a lot of money to look this cheap!" squeaked out Lori Legacy, the artist presently known as Dolly Parton in *The Legends of Country*. And boy did she ever, but in that endearing way only Miss Dolly, or a reasonable facsimile, could manage.

Legends is currently running at the Regency Dinner Theatre and brings you the second best thing to country crooners Kenny Rogers, Garth Brooks, Conway Twitty, and the irrepressible Dolly Parton.

So if you are perhaps a little bit near-sighted (and in some cases hard of hearing) you could quite conceivably mistake these impersonators as the real thing.

True to form

Mark Hinds's send-up of Kenny Rogers was true to form. The hair was perfect, the voice was perfect, but good god, what was up with that suit? Bedecked in a white polyester leisure suit complete with matching belt and loafers, Hinds warbled out goodies such as "The Gambler," "Lucille," "She Believes In Me."

It was most memorable when he

sang "Ruby." It reminded me of my poor ole pa singing to me while I was putting on my make-up and getting ready for a night on the town. It didn't work on "Ruby" and it sure as heck didn't work on me.

Hinds proved to be as much a wooer of women as Rogers himself. Several of them giggled and blushed under his gaze. Really ladies, it's not like he was impersonating Elvis.

Ugly shirts

Singer Jim Burr, as Garth Brooks, was next out on the chute. His voice was almost indiscernible from the real man of many ugly shirts. Burr favored us with hits like "Not Counting You," "Friends In Low Places," "The Dance," and the biggest red-neck song on Earth, "American Honky Tonk Bar Association."

Although Burr's voice was a perfect replica, he lacked the firecracker-up-the-butt energy displayed by the bona fide object. I'm sorry to say he neither lit his stage on fire nor pulled a simian by hanging from the rafters.

Rick Gunnin's tribute to the late Conway Twitty was just as depressing as the real thing. I must say I've never been a fan of the late Conway Twitty, simply because he seems so morose, singing songs that would make a sword swallower gag.

Gunnin did such a good job impersonating Twitty that I actually gagged when he launched into "You've Never Been This Far Be-

fore." Other Twitty gaggables were "Hello Darlin'," "Lonely Blue Boy," "Linda On My Mind," and "Only Make Believe."

Gunnin proved just how dedicated a good impersonator had to be: you couldn't pay me enough to style my hair in Twitty's football helmet coiffure.

Lori Legacy's Dolly Parton schtick wound up the show and she was every inch a Dolly, all the way down to the giggles. I've heard people mention that the real Dolly actually glows with vivacity. Well, so does Legacy, who immediately lit up the room with no little help from her sequined ensemble.

Legacy exhibited the power of Dolly by singing "I'll Always Love You" to an audience member who was blushing and quivering so badly that I started rehearsing CPR instructions in my head. Although

her voice was a little off, Legacy sure knew how to put on a good show with perfectly studied movements and anecdotes.

Dolly favorites such as "Here You Come Again," "Rocky Top Tennessee," "Why Do You Come In Here Looking Like That," and "Nine to Five," though adequately sung, were convincing in her charismatic executions.

If you are not a Dolly fan, just watch Legacy perform in two-inch platforms with four-inch heels is a feat worth watching.

All in all *The Legends Of Country* rounded up a herd of the best quality performers available. Special mention must be made of the backup band, which featured guitarists Bobby Cameron and Mark Puffer. Considering you get a wonderful dinner beforehand, *Legends* may even be better than the real thing.

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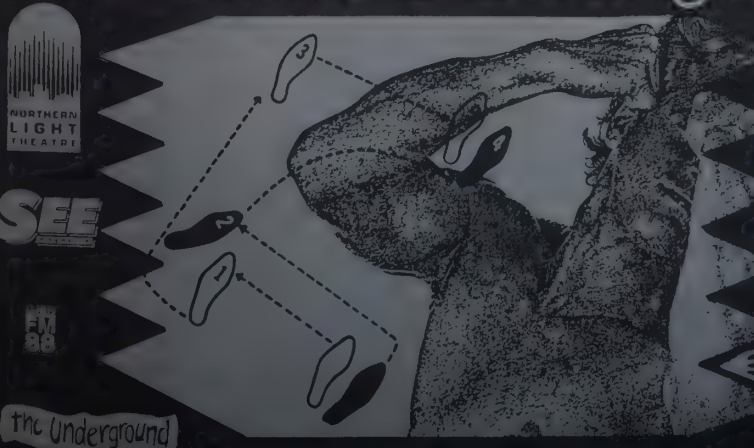
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Despite revolving door, The Next Big Thing carries on

The Next Big Thing
The Power Plant
Mar. 23

ALTERNATIVE BY SHEENA STEWART

Call him the eternal optimist. Just when Paul Oss, the "founder leader and songwriter" (as his bio describes him) of the local band The Next Big Thing, thought things had settled down, he discovered another personnel change was about to affect the band. After losing much of the band after recording their first CD *Soul Cushions*, Oss had hoped that the current line-up of musicians would stick around for awhile. Unfortunately he's about to lose his drummer... again.

"At this point I'm almost expecting it," laughs Oss. "If somebody lasts more than six months it's something of a shock."

Although disappointed by the departure, Oss is philosophical about the reasons that propel people to come and go from a band.

"It's very stressful," he admits, "and most people have other commitments like a family or a job — plus there's always the issue of doing the same kind of music as the other members, do you have the same ideas, do your personalities get along. In some ways it's like being married to five differ-

ent people."

If you carry the marriage analogy along, Oss deserves bonus points for sticking by his commitment to the band, when other people might have been screaming for an annulment. Formed in 1991, The Next Big Thing has slowly but steadily been working to establish itself as a fixture on the local scene. The band combines original works with cover tunes for most of its live performances, incorporating material by performers such as Counting Crows and John Hiatt into their set.

Latest gimmick

Although the band released their first CD *Soul Cushions* last year, the untimely departure of the other band members, made it somewhat challenging to promote the album. Still, Oss stuck with it, exploring new, sometimes odd ways to promote the album. His latest gimmick revolves around the idea of having people phone him at 433-1651 and him delivering a copy of the CD directly to your door. And as a special bonus he's including a chewy granola bar with each purchase.

Creative? Yes, but it can also be time-consuming, not to mention a little expensive.

"Yeah, people have come to expect it," he laughs. "Now we'll do live shows and people will be asking for their granola bar... Maybe



Paul Oss of The Next Big Thing.

we should try to line up some sort of sponsorship thing with one of the granola bar makers."

Despite the problems that have plagued the Next Big Thing, things do seem to be coming together for them. Sales on their CD have been healthy, and their bookings for live shows continue to increase. They will, in fact, play the Power Plant on Thursday, Mar. 23, a performance that will be featured on CBC's *Rough Cutz*. And although Oss can't give out details, there is a strong possibility of them opening for a major Canadian act during their tour through Edmonton later this spring. Always the optimist, Oss has already begun to plan for their future mega stardom.

"Of course, we'll have to change the name of the band," he explains. "Right now it's tongue-in-cheek, but when we hit it big it will just be pretentious."

Corporate scene kosher for Killjoys

ALTERNATIVE BY GENE KOSOWAN

Bob Wiseman reversed the letters on the Warner Brothers crest to suit his initials. Toronto indie act Bender emblazoned their name onto Popsicle Pete's tell-tale identifier. Before they broke up a couple years ago, Edmonton's Unsound made their mark on Peter Pocklington's vanity outfit — i.e. the Oilers. And now, on their press kit, Toronto trio The Killjoys have burned their band name on yet another visible symbol of childhoods past: the flaming Hot Wheels logo.

So, what's all this about? An alt-rock attempt to subvert the public image of corporate America? Or are the graphics just nifty items to play around with?

National tour

"That thing was just our publicist's idea," said Killjoys guitarist Mike Trebilcock, who with bassist Shelley Woods and drummer Gene Champagne, recently finished their first national tour.

If they did have any animosity towards those Fortune 500 sleppies, the band's attitudes have disappeared. After all, their first CD, *Stargy*, is on the ultramega Warner label. And the band isn't complaining one bit.

"The corporate thing doesn't really bother me at all," said Trebilcock, who claims that the label never offered to alter their sound.

"It's just a way to get your music heard."

Two years since they first got together, The Killjoys have certainly been enjoying the sights from the high road. Becoming a finalist at last year's CFNY talent search competition didn't hurt either.

"After that, our gigs picked up for sure," noted Champagne.

That, and their eventual signing to Warner, meant more people eventually had an opportunity to hear their Husker Du-Replacements hybrid concoctions onstage. When headliners Our Lady Peace had to cancel out halfway through their

tour last month, that meant a higher profile for supporting act The Killjoys, who were immediately bumped up into the spotlight.

They also managed to share a stage with Nine Inch Nails last summer in Toronto, but they have even greater memories of their showcase last year at New York's New Music Seminar.

"We even got to go down to CBGB's and get kicked in the head by some guy," recalled Trebilcock. "It was cool."

No one ever said that living in the big leagues was going to be easy. ●

Laura Fraser's PROFILES

Name: Frank Juskiw.
Notoriety: One of the boneheads in Big Tom Laughing.
Next gig: City Media Club, Mar. 24.

Sign: Sagittarius.
Other bands you've played in: Famous Blue Raincoat, F-Troop, Slash and the Bleeding Hearts.

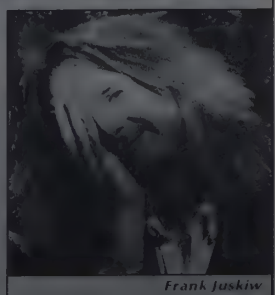
Best part of being a working band in Edmonton: Toasting pop tarts at gigs.

A great musical moment: Real playing with the Edmonton symphony. Imagined Being front row at Elvis in Hawaii — Aloha!

Stays in touch with feminine side by: Buying women's clothes.

What makes you happy: Chasing the jack rabbit with Wendy Buckwheat — our chow chow.

Favorite movie rental: Francis Ford Coppola's *Dracula*.



Frank Juskiw

You just may be crazy enough to: Become a professional line dancer in Vegas.

Something you would never wear: Fuzzy brown plaid chaps! (Tough question: I'll wear just about anything — on or off stage!)

Are you comfortable with your feet? You bet!

What size are they? 10 1/2 — the same size as Dean Martin's.

SEE and SURVEY

SEE Magazine is sponsoring one Edmonton and vicinity act at NXNE in Toronto (June 15-17) and we need you, the reader, to help us in our decision. Simply select five of the acts listed below (if you want to include one that we might have missed). Each act will receive one vote for the final tally. Remember, only one form per person. Only forms with five different votes will be considered. Deadline: Thursday, Mar. 30 at 5 p.m.

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| <input type="checkbox"/> BAFFIN ISLAND PARTY | <input type="checkbox"/> ROBERTA MICHELE |
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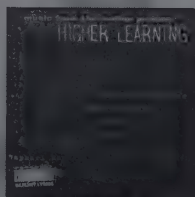


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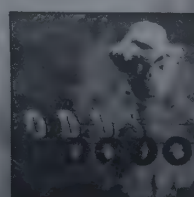
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Hardcore group all choked up over indie CD release

ALTERNATIVE BY SANDRA SPEROUNES

The guys from Choke are not having much luck these days.

The hardcore musicians aren't happy with the production of their debut CD *Lotion*. They're having troubles getting a gig at the Rev. And their van broke down, forcing them to stuff all their gear into three small cars to get to gigs. To make matters worse, two of the tires on their guitarist's sticker-plastered Omni were slashed a few weeks ago.

"It happened last winter too," shrugs Jack Jaggard.

That prompts the band's bass player to launch into a tirade of philosophical questions.

"Who wins when they do that? How do they win? Is it personal satisfaction? Is it a need to slash tires? Why do they feel good?" blasts Clayton Shea.

Bad luck

But he's not being serious. In fact, the four friends and musicians are hardly choked up about their recent run of bad luck.

Jaggard, Shea, drummer Stefan Levasseur and singer Shawn Moncrieff started up Choke almost a year ago. Their first gig was with Drexel's Eye and Punched Unconscious in May of 1994. And last month, they released the 12-song CD, *Lotion*.

It's an album full of swirling Bad Religion-style guitars and NOFX bass lines, yet distinct enough to stand on its own.

The album took about six weeks to record at AmTek Studios last fall, but most of that time wasn't spent noodling around in the studio. It was spent waiting to get into the studio and then recording as much as they possibly could in a session.

Limited time

"We had limited time because the studio was booked with all other bands," Jaggard explains dejectedly. "It really broke up our studio time. We had the 14 hours to do the beds, and then waited like a week — and then we had to go in another day. There was no groove to it all."

Despite Jaggard's opinions, *Lotion* is not a bad album. Sure, Moncrieff's vocals could be a bit louder. But overlook that and you've got probably one of the best albums put out by an Edmonton band in years.

The band was also rushed when it came to writing lyrics to the album's songs — even though the guys played more than a dozen gigs before recording the CD. That's because Moncrieff tended to sing in gibberish and didn't follow any hard-and-fast lyrics.

"So, five minutes before we recorded a few songs, we just wrote words," Moncrieff quickly laughs.

Moncrieff is the shy, quiet type. After a bit of ribbing, he manages to open up about the stick-men masterpiece on the cover of *Lotion*. It's a painting Moncrieff created when he was just six years old. "I thought I'd paint some guys playing basketball. And then I was trying

to paint the gym wall and I got screwed up. So I painted it all red," he explains in a baby-like voice. Despite the screw-up, Moncrieff managed to win 50 bucks for it in a school contest.

The back of the CD also features a Moncrieff original: a plastercine figure, complete with baggy-jeans, sunglasses and a goatee.

"That's a cool-looking guy. It kind

of symbolizes everyone in the band, in a way. That's the combined creature," says Jaggard to a chorus of laughs. Then Shea interrupts with some shattering news.

"Shawn doesn't know this yet — but the thing (the plastercine figure) is standing on... when we pulled it away, he fell off the stool and his head kind of fell off." Shea tries hard not to laugh.

Uh, oh. More bad luck. But that doesn't seem to phase Shawn. He's looking ahead to the Choke's future. The band plans to tour across Canada this summer, and Jaggard and Levasseur want to take a year off university to devote more time to their music. Then there's talk of releasing another album already.

"Hopefully it'll be better this time," smiles Levasseur.

Tineta finally ends waiting game

COUNTRY BY PAULA E. KIRMAN

Tineta, Alberta's own rising country talent, is breathing a sigh of relief. Her latest album, *Drawn to the Fire*, on local independent label Royalty Records, has finally been released, after a three-year delay.

"It's long overdue, that's for sure," commented the Drayton Valley singer on the eve of her album release party. "We're really excited about it."

The "we" that Tineta refers to is her band, who have been her touring companions for the last two years. Dubbed Two Moon Junction, it includes her younger brother Cody on drums. Cody also co-penned the album's first single, "Walkin' That Line," with his big sister.

"That was our first attempt at writing together. Sometimes it's really difficult to write with different writers because it's hard to get into their headspace. With Cody it



Tineta

was really cool because we know each other so well," she says.

Tineta has been writing original tunes for some time, which comprised the bulk of *Love on the Line*, her first release. However, "Walkin' That Line" is the only original song to be found on *Drawn to the Fire*.

"For the past couple of years I haven't been doing as much writing as I usually do because of being on the road and getting this band

together," said Tineta, who has recently been pitching songs to Tracy Lawrence and Doug Stone.

"I did write some songs, but they just weren't strong enough, and weren't really what I wanted to present on a new album."

One of the most interesting cover songs on the album is the old Creedence Clearwater Revival classic, "Have You Ever Seen the Rain."

"I'm a big fan of CCR," she said, "and I thought it would be fun to put something really out in left field on the album."

Tineta has high hopes for *Drawn to the Fire*, which has been getting a positive response from major U.S. record labels, who have been pitched the album. In the meantime, she is already looking for songs for her next album, which she hopes will be her breakthrough release.

Until then, she says that she will work on developing her vocal style and phrasing.

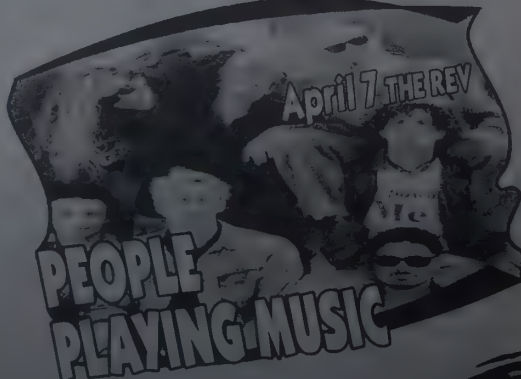
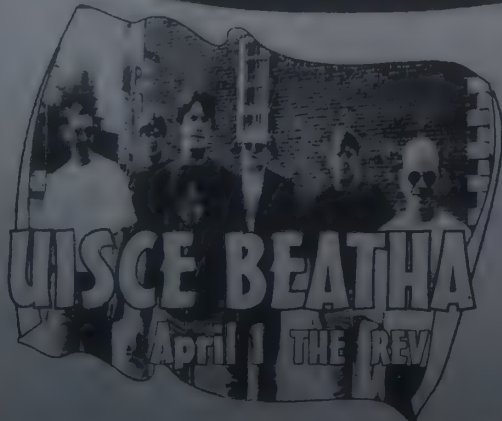
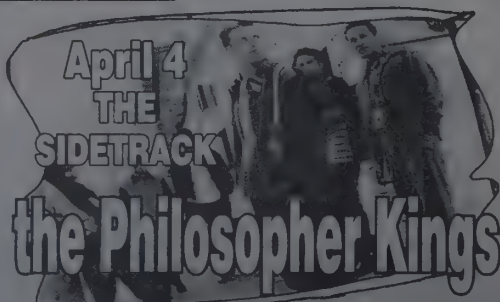
"I still have a lot of homework to do," she said.

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SAT 25: Piemen, Hookahman

THE REV

10030-102 Street, 423-7820
THU 23: the Viniagettes, Bodkins
SAT 25: Nowhere Blossoms, the Sweaters
THU 30: Egg
SAT 1: Uisce Beatha

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ARDEN THEATRE

5 St. Anne Street, St. Albert, 459-1542
THU 30: Liona Boyd

BLUES ON WHYTE

10329-82 Avenue, 439-5058
every SAT: Blues Jam
every MON: BOW Star Search
THU 23-SAT 25: Terry Edmunds Band
MON 27-WED 29: Jerryatrix
THU 30-SAT 1: Next Exit

CHATEAU BEIRUT

11223 Jasper Avenue, 488-5409
every SAT: Live Middle Eastern Music

CITY MEDIA CLUB

6005-103 Street, 433-8183
FRI 24: Big Tom Laughing
SAT 25: Wayne Allchin
FRI 31: the Krawl

CONVENTION CENTRE

9797 Jasper Avenue, 421-9797
SAT 25: Carivest Winter Carnival Dance

DRIFTER'S LOUNGE

99 Street & 34 Avenue, 462-3752
FRI 24-SAT 25: Glenn Gray Band
FRI 31-SAT 1: Mere Mortals

EL CHALAN

10816-95 Street, 426-4595
every FRI-SAT: Los Caminantes
FULL MOON FOLK CLUB
Riverdale Hall, 9231-100 Avenue,
438-6410

SAT 25: Ceol Na Gael, Goldrush Trio
FRI 31: Harvey Andrews

GRINDER

10957-124 Street, 453-1769
SAT 25: Kevin Cook & the Subterraneans
SUN 26: Sinister Paisley
SAT 1: Cactus Gang
SUN 2: Brent Parkin

KING'S KNIGHT PUB

9221-34 Avenue, 433-2599
THU 23-SAT 25: Mere Mortals
WED 29-SAT 1: Mike Plume

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127 Street & 135 Avenue, 451-7799
every THU: Blues Jam
THU 23-SAT 25: Swingin' Ya Band
THU 30-SAT 1: Brent Parkin & the Stingers

POUR HOUSE CAFE

10407-82 Avenue, 432-9414
FRI 24-SAT 25: the Red Ants
FRI 31-SAT 1: Stan Thomas
FRI 7-SAT 8: Back Alley John

SAWMILL I

116 Street and 104 Avenue, 429-2816
THU 23: Street Nix
FRI 24-SAT 25: Dash Riprock
THU 30: Nicklefinger
FRI 31-SAT 1: The Down Boys

SAWMILL II

4745 Calgary Trail, 436-1950
FRI 24-SAT 25: Dale Ladouceur

SIDETRACK CAFE

10333-112 Street, 421-1326
THU 23-FRI 24: Fuijahvte, Kissing Ophelia
SAT 25: Chain of Fools
MON 27-TUE 28: Sara Craig, the Mavens
WED 29: Tacov Rvde.
THU 30: Red Autumn Fall, Captain Nemo
FRI 31-SAT 1: Red Autumn Fall, Matthew Good Band

SNEAKY PETE'S

Mayfair Hotel, 10815 Jasper Avenue,
423-1650

THU 23-SAT 25: Rodger Stanley & The Kingtones

TUE 28: Harpdog Brown & The Bloodhounds
FRI 30-SAT 1: Triple Threat

SMOKEY JOE'S

11607 Jasper Avenue, 488-7538
FRI 24-SAT 25: Big Dreamer
FRI 11-SAT 1: Back Alley John

WREN'S NEST

1905-105 Street, 448-7227
FRI 24-SAT 25: Wayne Berezan & the Groove

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SAT 25: Eve Laro

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SAT 25: Streetnix

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10620-82 Avenue, 439-9411
every WED: Ultimate Jam Sessions
THU 23-SAT 25: Mod Squad
TUE 28: Feed the Dog
THU 30-SAT 1: Smokey's Playground
TUE 4: Next Big Thing

NORTHLAND'S COLISEUM

451-8000
THU 30: the Eagles
ORLANDO'S ROCK WAREHOUSE
151 Avenue & 121 Street, 457-1195

FRI 24-SAT 25: By Design

FRI 31-SAT 1: Spiral

PEOPLE'S PUB

10620-82 Avenue, 433-9411
THU 23: KGB, Soft
FRI 24: Hookahman
SAT 25: Non-fiction
FRI 31: Muster'd Punt Alcoholities

POWER PLANT

U of A, 492-3101
FRI 24: the Viniagettes
SAT 25: Ramses

THU 30: Joe Rockhead

FRI 31: Premyn

ROADHOUSE PUB

16625 Stony Plain Road, 484-7751
THU 23-SAT 25: Shriek

T-REX

10102-180 Street, 481-TREX
THU 23: Burton Cummings

WAVELENGTHS

18228-89 Avenue, 487-5101
every THU: Open Stage Jam

YESTERDAYS

112-205 Carnegie Drive, 459-0295
every THU: Open Stage Jam with the Hot House Band
FRI 24-SAT 25: Mother Canoe

COUNTRY MUSIC

AMARETTO LOUNGE

1525 Millwoods Road East, 469-1117
FRI 24-SAT 25: Two for the Road
FRI 31-SAT 1: Sam August

ARDEN THEATRE

5 St. Anne Street, St. Albert, 459-1542
FRI 24: Patricia Conroy, Karl Roth & Hot Too, Oscar Lopez & James Keelaghan

ARMADILLO SALOON

Onoway, 967-2808
FRI 24-SAT 25: Harmony Ridge

BILLY BOB'S

16625 Stony Plain Road, 484-7751
THU 23-SAT 25: Destiny
MON 27-SAT 1: Ron Pederson

CATTLE CLUB

16625 Stony Plain Road, 484-7751
THU 23-SAT 25: Tommy Rogers & Headin' West

COOK COUNTY SALOON

8010-103 Street, 432-COOK
THU 23-SAT 25: Lynn Donahue

COSSACK INN

King Street, Spruce Grove, 962-3844
THU 23-SAT 25: Night Life

CREST SALOON

3414-118 Avenue, 474-0456
Live entertainment every week

FIDDLER'S ROOST

8906-99 Street, 461-1358
every THU: Old Time Fiddle Jam Session

L.B.'S PUB

11123 Akins Dr., St. Albert, 460-9100
FRI 24-SAT 25: Seeing Double
FRI 31-SAT 1: Shooter

LITTLE OLE OPRY HOUSE

11717-95 Street, 474-OPRY
every TUE-SAT: Traditional Country Jam

LONGRIDERS

11733-78 Street, 479-8700
THU 23-SAT 25: Gypsy & the Rose

MUSTANG SALOON

16648-109 Avenue, 444-7474
THU 23-SUN 26: Gypsy & the Rose
TUE 28-SUN 26: Hazard County

NEW WEST HOTEL

15025-111 Avenue, 489-2511
THU 23-SAT 25: Lorilee Brooks

MON 27-SAT 1: Jimmy Arthur O'Grady

RATTLESNAKE SALOON

9261-34 Avenue, 438-8878

THU 23-SUN 26: Rick Tippe

TUE 28-SUN 27: Melissa & Sweetgrass
REGENCY DINNER THEATRE
7230 Argyle Road, 468-6313
every FRI-SUN: Legends of Country
TEXAS BULL
5708-75 Street, 468-2288
THU 23-SAT 25: Twango-bango
TRANSIT HOTEL
12720 Fort Road, 475-5714
Every SUN: Rock-a-billy Rebels
WILD WEST
12912-50 Street, 476-3388
THU 23-SAT 25: Kidd Country
MON 27-SAT 1: Sailor Rain

JAZZ MUSIC

JAZZ BEANS

10322-111 Street, 424-6182
every SUN: George Ali

HELLO DELI

10725-124 Street, 454-8527
THU 23: Bill Jameson Quartet
THU 30: Charlie Austin Quartet

SELECT RESTAURANT & BAR

10180-101 Street, 429-2752
FRI 24-SAT 25: Cheryl Fisher
FRI 31-SAT 1: Ubiquitous Quartet

WINE STREET

10815 Jasper Avenue, 448-0037
FRI 24-SAT 25: Mike Rud & Friends
FRI 31-SAT 1: Debbie Boodram

YARDBIRD SUITE

10203-86 Avenue, 432-0428
every TUE: Jazz Jams
FRI 24: Paul Fisher's Post-Caveman Musi
SAT 25: Sue Moss Band
FRI 31-SAT 1: Bob Stroup / Mike Rud Band

LOCAL PUBS

CROWN & DERBY

13103 Fort Road, 478-2971
THU 23-SAT 25: Todd Reynolds
THU 30-SAT 1: Elmer Roland

DOG AND DUCK #1

6108-28 Avenue, 496-9264
Live entertainment every weekend

DOG AND DUCK #2

5804 Terrace Road, 496-7602
FRI 24-SAT 25: Gene Friske

ELEPHANT AND CASTLE

Eaton Centre, 424-4555
every TUE-SAT: Dave Heibert

ELEPHANT AND CASTLE

WEM, 444-3555
every TUE-SAT: Brad Scott

FROG & NIGHTGOWN

9013-88 Avenue, 469-8165
FRI 24-SAT 25: Elmer Roland
FRI 31-SAT 1: Charlan

LION'S HEAD PUB

Coast Terrace Inn, 437-6010
THU 23-SAT 26: Dave Ferguson

MICKEY FINN'S

10511-82 Avenue, 439-9859
SUN 26: Open Stage with Gary Holub
WED 29: Sinister Paisley

WE COMEDY

YUK YUK'S

Bourbon St., West Edmonton Mall,
481-9857

every TUE, the Improv
every SUN: Vaudville Variety Revival

THU 23-SAT 25: Concert Series with Mike MacDonald

Peoples Pub Rocks

CELEBRATE
Your birthday, wedding, promotion or life with us -- we have a great party package!
Call 433-9411

THURSDAY
WAVE
MARCH 21
NON-FICTION • SOFT • and Guests
THE HOTTEST GAMBLING • NO COVER CHARGE

MAR. 24
HOOKAHMAN

MAR. 25
NON-FICTION
Plus Guests Hotel!

MAR. 31
MUSTER'D PUNT
ALCOHOLIDAYS
Renford Inn on Whyte
433-9411 10680 82 Ave.

Ike & Iggy's
WE HAVE IT ALL!

CELEBRATE
your Birthday, Wedding, Promotion, Life... at Ike & Iggy's!
We offer a fantastic party package!

NO COVER CHARGE EVER!

MAR. 23-25
MOD SQUAD

TUESDAY NIGHT SHOWCASE!

MAR. 28
FEED THE DOG

MAR. 30-APR. 1
SMOKEY'S PLAYGROUND

TUESDAY NIGHT SHOWCASE!

APR. 4
NEXT BIG THING

It's IKE & IGGY'S BIRTHDAY!
CELEBRATE MAR. 30 - APR. 1
With Us and Smokey's Playground

EVERY WEDNESDAY IS
JAM NITE

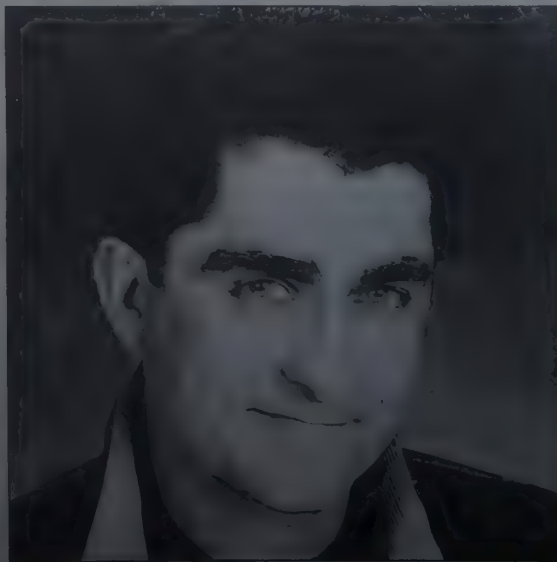
Renford Inn on Whyte
433-9411 10680 82 Ave.

Peoples Pub Rocks

is looking for a new D.J.!

This person must be friendly, versatile, knowledgeable in many areas of music, especially dance, alternative and rock - familiar with the local scene, and eager to be involved in promotions and PR. Does this sound like YOU? Drop off a resume at:

Renford Inn on Whyte
433-9411 10680 82 Ave.



Mike Macdonald at Yuk-Yuk's Mar 23-25

DAY BY DAY

YOUR WEEKLY GUIDE TO THE BEST OF EDMONTON

Day by Day listings are based on available space. DEADLINE for FREE listings is 3:00 pm Friday before publication. SEE For Line: 439-1305

MAR 23 THU

BURTON CUMMINGS IN CONCERT

T-Rex, 10102-180 Street, 481-TREX
Guess who's back?
Time: doors at 6:00 pm. Tix: \$15
EDMONTON OPERA PRESENTS CINDERELLA
Jubilee Auditorium, 11455-87 Ave, 451-2000

A new production of Rossini's comedy masterpiece. Time: 7:30 pm. Tix: \$26-\$68
MUSIC FOR LUNCH
Robertson Wesley Church, 10209-123 Street, 482-1587
Featuring Nancy Washeim soprano and Greg Caisley on piano
Time: 12:10 pm. Admission is free

MAR 24 FRI

THE ALBERTA LEAGUE ENCOURAGING STORYTELLING
Orlando Books, 10640-82 Ave, 432-7633
To help usher in spring T.A.L.E.S. will present Changing Seasons
Time: 7:30 pm
Admission is free

EDMONTON CENTRE FOR SURVIVORS OF TORTURE AND TRAUMA BENEFIT CONCERT
First Presbyterian Church, 10025-105 Street, 424-7709
Featuring The Troubadour Ensemble and concert pianist Renna Hoang
Time: 8:00 pm. Tix: \$25, low income \$10

ESO'S PARADE OF POPS PRESENTS SHIRLEY JONES
Jubilee Auditorium, 11455-87 Ave, 451-8000

Come on get happy! The matriarchal madcap from the Partridge Family decks her finest feathers to entertain
Time: 8:00 pm. Tix: \$15-\$38

PATRICIA CONROY IN CONCERT
Arden Theatre, 5 St. Anne Street, St. Albert, 459-1542
Also featuring Karl Roth and the Hot Too as well as Oscar Lopez & James Keelaghan
Time: 7:30 pm. Tix: \$25

PAUL FISHER'S POST CAVEMAN MUSIC
Yardbird Suite, 10203-86 Ave, 432-0428

Unfrozen caveman jazz player. Time: 9:00 PM. Tix: members free, others \$5
U OF A MADRIGAL SINGERS SPRING CONCERT
Convocation Hall, U of A, Old Arts Building, 492-3263

Featuring works by Poulenc, Ligeti, Vivier, Monteverdi, Schumann, and Brahms
Time: 8:00 pm. Tix: adult \$5, student/senior \$3

MAR 25 SAT

CARIWEST'S WINTER CARNIVAL DANCE
Convention Centre, 9797 Jasper Ave, 421-7800

Featuring America Rosa, Exodus, Tropicanos, and Harmony in Steel
Time: 7:00 pm. Tix: advance \$7, at the door \$10

CEOL NA GAEL & THE GOLDRUSH TRIO IN CONCERT
Riverdale Hall, 9231-100 Ave, 438-6410
The Celtic wave ride continues
Time: 8:00 pm.
Tix: FMFC members \$10, others \$12

ESO'S PARADE OF POPS PRESENTS SHIRLEY JONES
Jubilee Auditorium, 11455-87 Ave, 451-8000

Come on get happy! The matriarchal madcap from the Partridge Family decks her finest feathers to entertain
Time: 8:00 pm. Tix: \$15-\$38

NOWHERE BLOSSOMS AND THE SWEATERS IN CONCERT
Rev Cabaret, 10030-102 St, 423-7820
Nowhere Blossoms: recent ARIA winners
Time: doors at 8:30 pm. Tix: \$5

STREETNIX IN CONCERT
Horizon Stage, 1001 Calahoo Rd, 962-8995

Saskatoon based a capella quintet
Time: 8:00 pm
Tix: adults \$12-50, student/senior \$8-50

CABAREGG
Catalyst Theatre, 10943-84 Ave, 431-1750

Eggquisite Collectibles, an auction sale of over 100 fantasy eggs by artists, politicians & celebrities. A Catalyst Theatre Fun Draiser
Time: 6:00 pm preview, 8:00 pm auction
Tix: \$5.00

SUE MOSS BAND IN CONCERT
Yardbird Suite, 10203-86 Ave, 432-0428
One of local jazz music's most prominent mainstays
Time: 9:00 PM
Tix: members free, others \$5

MAR 26 SUN

GRAND FAIR DAY
Provincial Museum, 12845-102 Ave, 453-9100
A medieval fair for the entire family. Time: 12:00 pm-4:00 pm. Regular admission prices apply \$2.75-\$5.50

PERCUSSION ENSEMBLE AND GUITAR BAND CONCERT

Grant McEwan College, JP Campus, John L. Haar Theatre, 10045-156 street, 497-4340
Featuring students from the music program
Time: 7:30 pm. Tix: adults \$5, student/senior \$3

A WEDDING AFFAIR

Rutherford House, 11153 Saskatchewan Drive, 427-3995
Fourth annual bridal event featuring displays, lectures, fashion shows, and door prizes
Time: 12:00 pm-4:00 pm. Admission by donation

MAR 27 MON

PRO CORO AT NOON
All Saint's Cathedral, 10039-103 St, 420-1247

Songs about children featuring soprano Rebecca Patterson and Jeremy Spurgeon on piano. Time: 12:10pm-12:50 pm
Admission is free, donations accepted

MAR 28 TUE

EVITA
Jubilee Auditorium, 11455-87 Ave, 451-8000

Andrew Lloyd Webber production based on the life of Eva Peron. Time: 8:00 pm
Tix: \$44.75-\$49.75

POETRY NIGHT IN CANADA, READINGS AND OPEN STAGE
Cafe Soleil, 10360-82 Ave, 438-4848
Featuring Ken Wilson, Stephen Scriver, Sherri Ritchie, Annette Cannell
Time: 7:30 pm. Admission is free

MAR 29 WED

EVITA
Jubilee Auditorium, 11455-87 Ave, 451-8000

Andrew Lloyd Webber production based on the life of Eva Peron
Time: 8:00 pm. Tix: \$44.75-\$49.75
NOON HOUR CONCERT
McDougall Church, Banquet Hall,



Shirley "Mrs. Partridge" Jones, appearing with the Edmonton Symphony Orchestra on Mar. 24 and 25.

10086 Macdonald Drive, 468-4964
Featuring a guitar duo with Marcus Wasnea and Cezary Zmyslowski
Time: 12:10 pm. Admission is free

UNIVERSITY OF ALBERTA SYMPHONIC WIND ENSEMBLE
Convocation Hall, University of Alberta, Old Arts Building, 492-3263
Featuring works by Gregson, Gould, and Benson. Time: 8:00 pm. Tix: adult \$5, student/senior \$3

MAR 30 THU

CARNIVAL OF SHRIeking YOUTH
Centennial Library Theatre, 7 Sir Winston Churchill Square, 476-4100

Youth written, youth directed, youth acted plays. Features Couldn't Happen Here, Fugue, and Beating Heart
Times: 2:00 pm, 7:00 pm, 9:00 pm respectively. Tix: \$6

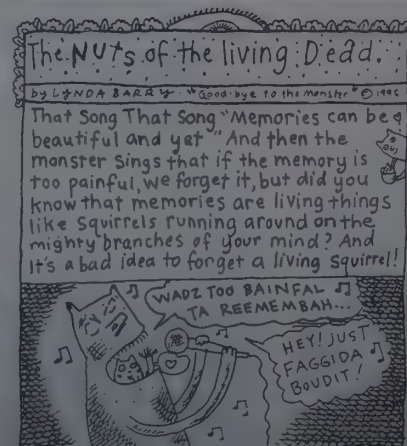
THE EAGLES IN CONCERT
Northlands Coliseum, 451-8000
Hype and hell freeze over
Time: 7:30 pm. Tix: \$100.25

LIONA BOYD IN CONCERT
Arden Theatre, 5 St. Anne Street, St. Albert, 459-1542
Canada's first lady of guitar. Time: 7:30 pm. Tix: adult \$22, student/senior \$17.50

MUSIC FOR LUNCH
Robertson Wesley Church, 10209-123 St, 482-1587
Featuring Jeffrey David Ross Neufeld, pianist.
Time: 12:10 pm. Admission is free

ERNIE POOK'S COMEEK

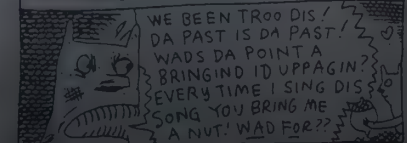
By Lynda Barry



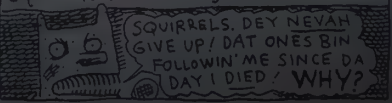
A living Squirrel that buries the nuts of what happened so you can find them again. Where are these nuts hidden? Well naturally in Songs, especially the ones that were coming out of the Sears clock radio when you were first Starting to see the big cracks in our little world, the songs that played as you got yourself ready for a dying day of 8th grade, in the winter, in the cold and confusion.



When who you were was too much, or not enough, or both at the same time, and your parents had heads like outer space monsters, and all of the things you used to love to do floated like dead fish in a bad aquarium, the living Squirrels were busy! They buried your treasures from that year just like they buried your treasures from every year before that one. All of it is safe. All of it is ready! Nothing is missing!



Most of us wait until winter before we look for our treasure. We wait until we are going nuts in the same way of the desolate 8th grader, if we are lucky enough to go nuts, if we are strong enough and have help enough to crack open the hard nuts our loving squirrels have saved for us for this very day. Inside this painful acorn is your living oak tree. Your towering aliveness is curled up perfectly inside of something that is smaller than a knob on a certain radio. A tough nut to crack but your squirrels can show you how!



Yardbird Suite

10203 - 86 Avenue • Canada's Hottest Jazz Club • 432-0428

Friday - March 24

Saturday - March 25

Paul Fisher
Caveman Music

Ther Sue Mc
Banda

Alberta
Columbia

Alberta
Foundation

Alberta
Columbia

COMMITTED TO THE DEVELOPMENT OF CULTURE AND THE ARTS

EVENTS ETC.

GALLERIES • THEATRE • LITERARY EVENTS • MEETINGS • KIDS STUFF • VARIETY

[Events Etc. listings are based on available space. DEADLINE for FREE listings is 3:00 pm Friday before publication. SEE Far Line 439 1305]

ART GALLERIES

ALBERTA CRAFT COUNCIL
Manulife Place West, 2nd fl., 10150-102 St.
425-0909

NATURE RESTING INDOORS & LOVE
SCULPTURES: Willow furniture and baskets by David Belke & Rae Hunter. A series of paper mache vases, focusing on folies and associations of love by, Pat Skowronski. Until Mar 25.

EDMONTON ART GALLERY
2 Sir Winston Churchill Sq. 422-6223

PARADISE SOUGHT: EXPLORATIONS OF NATURE: EARTHMAKERS: Ecological postmodernist work by Vancouver-based artists Barbara Zeigler and Joan Smith. Until April 2.

ARKTYPES: ROMANTICISM IN ANIMAL IMAGERY
The role of animal images within traditional, romantic themes in art. Until April 9.

PETER FIELD: HOUSES Installation of idealized houses, constructed from living tree boughs. Until April 2.

SARINDAR DHALIWAL: SAFFRON MIDDEN TO OCHRE FLATS Installation intertwining aspects of memory, family and cultural identity. Until April 2.

ALLEN BALL: CORSAGE Homage to English gardenier Peter Throver and American painter Sol Lewitt. Until April 9.

SHELLEY OUELLET: ENTOMOLOGY Calgary-based artist Shelley Ouellet explores the concepts of virtual reality in real space. Until April 9.

MOLLY LAMB BOBOK: A RETROSPECTIVE Paintings and drawings by important New Brunswick-based artist. Until Mar 26.

HARCOURT HOUSE GALLERY
3rd Floor, 10215-112 St. 426-4180

HEAVENLY BODIES Paintings & drawings that explore the relationship of the finite male body with the infinite cosmic identity. Until Mar 26.

BADER Mar 23-Apr 22. Opening reception Mar 23

LATITUDE 53 GALLERY
10137-104 St. 423-5353

DEUX VILLES TWO CITIES - OPTICA LATITUDE EXCHANGE. An exhibit of Latitude artists' Clint Wilson, Leslie Mendes, Patric Mahone & Darryl Bodman, an exclusive show of paintings by Latitude and Montreal artist-run gallery - Optica. Until April 23.

BUGERA/KMET
10114-123 St. 482-2854

NEW WORK by Sheila Luck. Until Mar 30

THE FRINGE GALLERY
The Paint Spot, 10516 Whyte Avenue, 432-0240

Main Floor: FIGURATIVE WORKS Oil on canvas paintings by Jim Ellasson. Thru Mar

Basement: ANNUAL GROUP SHOW gallery artists. Until Mar 31

THE FRONT
1232 Jasper Ave. 488-2952

FORCERAIN VESSELS Akiko Kohana, IN ALBERTA telde Muehlenbachs color landscapes. Until Mar 28

Mar 28 Group show until April 13

ELECTRUM DESIGN STUDIO
12419 Stony Plain Road, 482-1402

Mar 28 Mar 28-Apr 13. Mountain, Mountains, and Meadows - miniature watercolors. Until April 8

THE HOUSE OF SHA MENN
14209 Jasper Ave. 990-0466

Linked chain metal vests, chickens and relict jewelry by Christina Pican. Thru Mar

GIORDANO
208 Empire Building, 10080 Jasper Ave. 429-5066

Paintings by artist Colette Nilsen. Until April 8

KATHLEEN LAVERY GALLERY
10041-124 St. 488-8888

K. Owen Frank exhibit of etchings & drawings. Mar 25-Apr 15. Opening reception SAT Mar 25

MCMLLEN GALLERY
U of A Hospital, 8440-112 St., 492-4211

CROWING WELL Plant & floral images from the collection of the University Hospital. Until May 2

MISERICORDIA HOSPITAL
16940-87 Ave. Nursing Administration

Corridor, Main Lobby, 484-8811, ext 6475

NATURAL TENDENCIES Recent paintings by Herman Gogner, Eva Hontela & Holly Hutchison. Until Mar 29.

MUTTART CONSERVATORY
9626-96A St. 498-8755

BLOSSOMS AROUND: Watercolors by the Barhead art club.

OPPERTSHAUSER GALLERY
The Multicultural Heritage Centre, Stony Plain, 963-2777

Watercolors by Ivan Salysy & antler carvings by Dany Beaur. Until Mar 28.

ORTONA GALLERY
Ortona Armoury, 9722-102 St. 439-6943

SKIN DEEP Paintings by Marietta Wyman

PROFILES GALLERY
110 Grandin Park Plaza, 22 Sir Winston Churchill Ave. St. Albert, 460-4310

NAAP An exhibition of prints from the Society of Northern Alberta Printmakers. Until April 1

VICTORIA CENTRE FOR ART
Victoria School, 101 Kingsway Ave. 101 St (entrance), 426-3010

C.M.C.C. Fine Art Program exhibit of second year student art. Until Mar 30.

WALTER DALE THEATRE
Art in the Lobby, 10322-83 Ave. 455-0770

Mumety's monographs by Sophia Podychula Shus

GALLERY ARTISTS

ARTISTICALLY SPEAKING
Callingswood Square, 6717-177 St. 487-6559

ART IN THE ART EXHIBITION Featuring works by Joan Birnie

BEARCLAW
10403-124 St. 482-1204

Gallery artists. Until April 21

EAGLE ONE GALLERY
100A Argyle Rd. 435-5384

Group members group show. Thru Mar

ORIGINAL ART GALLERY
115 Grandin Mall, St. Albert, 459-3982

115 Grandin Mall, March, one member show of the St. Albert Painters Guild. Until April 8

PITT GALLERIES
Basement 10116-124 St. 488-4274

444-0086
Non-profit art show, various local artists, styles and mediums

ROWLES & PARHAM DESIGN GALLERY
Royal LePage Building, 10130-103 St. 426-4035

Group show featuring Norm Dallin, David Sgall, Susan and Wallychuk & Phyllis Polanski

SERENDIPITY GALLERY
9860-90 Ave. 433-0388

Various artists

STUDIO GALLERY
Grandin Park Plaza, 22 Sir Winston Churchill Ave. St. Albert, 460-7842

Barbara Zeigler & Joan Smith

SUNFLOWER GALLERY
201.10324-82 Ave. 433-5795

Strathcona Composite High school show. Works on paper and canvas. Until April 1

VANDERLEELIE
10344-134 St. 452-0285

Group show. Until Mar 30. Jay Unwin lead & stone sculpture Apr 1-16

DOUGLAS IDELL
10332-124 St. 488-4445

Spring show of new works by gallery artists. Mar 25-Apr 14

WESTEND
12308 Jasper Ave. 488-4892

Bruno Cote, rural landscapes of Quebec. Until Mar 30

EXHIBITIONS

EDMONTON PUBLIC SCHOOLS ARCHIVES & MUSEUM
McKay Ave Sch, 10425-99 Ave. 422-1970

THE SCHOOL LIBRARY Browse through old textbooks and yearbooks

MUSEE HERITAGE
St. Albert Place, 5 St. Anne St. St. Albert 459-1528

TOWARD THE FUTURE: HISTORY OF UKRAINIAN CULTURAL EDUCATION From the Ukrainian Museum of Canada. Until April 9

RECENT ACQUISITIONS Antiques & archives that recently donated to the Museum including a mouse, a plaque, a piece of masonry, and a wedding dress. Until April 20

MUTTART CONSERVATORY
9626-96A St. 498-8755

SPRING BREEZE Brilliant colored spring blossoms. Until April 2

PROVINCIAL MUSEUM OF ALBERTA
12845-102 Ave. 453-9131

FOR KING AND COUNTRY: ALBERTA IN THE SECOND WORLD WAR Over 1000 photographs, health in active military service and on the home front in this exhibition. Until May 14

A MEDIEVAL TOWNE FAIR Displays of merchants and their wares, spices & richly embroidered fabrics, wool carding & spinning, a knights' training area with suits of armour, LANCASHIRE CATHOLIC WARFARE, a replica complete with weapons, clothing and cooking utensils. GERMAN HUNTING, LODGE. An enormous room from 16 century with a display of costumes, tapestries, weapons & trophies. Also a display of Jeff de Boer's work will be featured. Mar 15-Apr 17

SPRING FEVER Easter & spring celebrations around the world. Mar 26, Apr 2, 9, 16

REYNOLDS-ALBERTA MUSEUM
Wetaskiwin, Highway 13 1-800-661-4726

CHOPPED, CHANNELLED & CHROMED! Catch the flash and style in this line-up of pre-1949 Alberta Hot Rods. Until Apr 30

THEATRE

THEATRESPORTS
Chinook Theatre, 10329-83 Ave. 448-0695

Improvised comedy at its best. FRi's at 11 pm

DIE MARY
Chinook Theatre, 10329-83 Ave. 448-0695

The soap opera continues. More love. More lust. More sex. More intrigue, more comedy. MON at 8

11:02 SHOW
Chinook Theatre, 10329-83 Ave. 448-0695

SAT Mar 25 at 11PM.

BIG STUPID IMPROV SHOW
Chinook Theatre, 10329-83 Ave. 448-0695

Five improvisers act and direct different scenes in a wild bid to win the audience over. SAT Apr 1, 8 & 15.

THE MALTESE BODKIN
Chinook Theatre, 10329-83 Ave. 433-3399

Private eye Brian Wood finds himself inexplicably stranded in London 1605. Until Mar 26.

OH WHAT A LOVELY WAR
Citadel, Macab, 9828-101A Ave. 425-1820

A theatrical chronicle of the first World War. Until April 2

THE CARNIVAL OF SHRIEKING YOUTH
Edmonton Theatre Theatre, Centennial Public Library, Sir Winston Churchill Sq. 476-4100

Five youth-written, directed and acted plays. THU Mar 30, SUN Apr 1

L'AMPOULE MAGIQUE
L'Unité, Faculté Saint-Jean auditorium, 8406-91 St. 469-7193

Wesley Allen has made it to the theatre scene in Edmonton! His nervous, questions, his particular slant on life - all these come through in The Floating Lightbulb. FRi Mar 31 SAT Apr 1

PRINCESS IDA
Sherard Musical Theatre Association Festival Place, Sherwood Park 451-8000

Colbert & Sullivan's Princess Ida. Mar 30, 31 Apr 1, 2 & 8

SUPERSTARS OF ROCK 'N' ROLL
Mayfield Theatre Restaurant.

16915-109 Ave. 485-1510

Tina Turner, Neil Diamond, Richie Valens & Fats Domino. Until Mar 26

2-2-TANGO/OPEN REHEARSALS
Northern Light Theatre, 3rd Space.

11516-103 St. 471-1586

DD Kogler and Northern Light Theatre invite you to witness theatre in the making. Share in the creative process and delight in dynamic theatre in the making. Until Mar 24

GLENN
The Phoenix Theatre, Kaasa Theatre Jubilee 429-4015

Glenn Gould, important Canadian musician captured the imagination of a world-wide audience with his eccentric performance style and his distinctive renderings of Bach. A play of interlocking themes and multiple level purposefully mirroring the true complexity of the man. Until April 8

HWY 2/THE GREAT DIVIDE
The People's Theatre West, The Phoenix Downtown, 9638-101A Ave. 434-7860

A theatrical "picture album" of the Edmonton & Calgary communities. Examines in a humorous way how these communities perceive themselves, and each other. Mar 31-Apr 15.

THE LEGENDS OF THE COUNTRY
The Regency Dinner Theatre, Stage West 465-7931

A live musical tribute to the most dynamic country performers. Until Mar 31

GOLDLOCKS AND THE THREE BEARS
Stage Polars, 8525-101 St. 432-9483

Goldlocks goes to visit the Three Bears on a student exchange and learns some very valuable lessons. A delightful modern musical version of the fairy tale classic. Mar 31-Apr 10

RING ROUND THE MOON
Studio Theatre, Main Theatre, Trims Centre for the Arts, U of A. 492-2495

A celebration of life, love and romance. Identical twin brothers, Hugo the scheming and sly, and Frederic naive and wholesome. Hugo devises a scheme to separate Frederic from his fiancée during a Gala Ball. Mar 30-Apr 15

SPRING THAW
Union Theatre, The Mainstage 10329-83 Ave. 433-3399

A satirical look at the year's best political gaffes, trends, and lullies. An evening of music and comedy where no one gets out unscathed. Mar 30-Apr 16

AMONTH OF SUNDAYS
Wallerdale Theatre, 10322-83 Ave. 455-0770

A comedy set in a nursing home where Cooper fights the indignity of senility. Until Mar 25

YUKYUK'S
Bourbon Street, WEM, 481-9857

Variety Night every Wed

SPORTS EVENTS

HOCKEY
Northlands Coliseum, 493-9000

Edmonton Oilers versus Calgary. Fri Mar 31 7:30 pm

Edmonton Oilers versus Vancouver. Sat Apr 1 8:10 pm

LITERARY EVENTS

ALBERTA BOOK FAIR
Grant McEwan College, City Centre, 1 451 8000

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SAT 25 Free workshops on Immigration Law, Employment Law, Career Counseling

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THU 23 Van Gogh and the Post Impressionist Era

KARA FAMILY SUPPORT CENTRE
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all MAR. Siblings without Rivalry, How to Talk to Kids with Lister, Effective Parenting

SOCIAL JUSTICE COMMISSION
Fine Arts Building, Rm. FAB-129, 492-7681

FRi 31-SAT 1 Women's Wisdom and Vision in Music & Word

56 STREET INN
15540 Stony Plain Road. 484 3331

FRi 31, Karaoke Night

BEVERLY HIGGINS COMMUNITY LEAGUE
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FRi, SUN 25, 30 An Anniversary Variety Show

COAST TERRACE INN
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NORTHLANDS AGRICOM
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HU 21 SAT 25 Farm & Ranch Show

WED 29 SUN 2 Home & Garden Show

PRAIRIE SCHOONER SOCIAL CLUB
Ahlhane Hall 13010-129 Street. 455-2707

SAT. Old Time Dance

PROVINCIAL MUSEUM OF ALBERTA
12845-102 Avenue. 453-9100

SUN 26 Grand Fair Day

SAT 1 Feast of Fools

RAY'S SALOON
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every FRi, Karaoke Night

RUTHERFORD HOUSE
11153 Saskatchewan Drive. 427-3330

SUN 26 A Wedding Show

YUK YUK'S
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Every SUN. Vaudeville Variety Night

KIDS STUFF

CALDER LIBRARY*
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SAT 25 Stories about spring

MON 27 Bird Mask

TUE 28 Film & Story

WED 29 Kite

THU 30 Puppet Play

FRi 31 Parts

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THU 23 Annual Film Series

Juliana Hatfield gets primal on refreshing third outing

JULIANA HATFIELD
Only Everything
(Atco)

Hatfield, Boston's alt-rock diva, turns her back on her trademark jangle on her third record. Instead, she decides to let her innocent, child-like delivery play with heavy duty chord-rocking guitars instead.

Hatfield no longer seems interested in making dream-pop lullabies. Long-time fans will be shocked when they hear songs that actually rumble the speakers loud enough to piss off the neighbors.

Except for the simple '70s-style keyboard ditty, "Universal Heartbeat" (which sounds like something that should be auditioned for the next Tarantino soundtrack), most of this album sounds like it was recorded live off the floor, capturing a moment when she decides to rawk out in a teen-packed club rather than caress her fans. It's all a rush — and a refreshing bit of fun.

On the super-bass bop "Fleur De Lys," she rings off cliché after cliché à la français. And even when she tries to be soft, like "Simplicity is Beautiful," it's like she can't restrain herself, succumbs to the temptation, and turns up the amps half way through.

Steven Sandor

MEDUSA
Annie Lennox
(BMG)

Motherhood and matrimonial stability have not tempered the Diva. Her Scottish ire and love of soul rips out on these 10 cover tunes. She divorced her self successfully from the Eurythmics in her smash '92 album with self-penned songs that elevated her to the status of

talented writer as well as ingenious interpreter of song.

Three years later, her throne stable, she didn't have to prove anything but sing covers of songs she finds personal. It took her a year to choose the songs on this disc and many of them carry the theme of the Eurythmics by strutting forth with unique individuality, along with hummable refrains. With the single "No More I Love Yous," a bittersweet romp through madness, to the too-sexual backbeat of "Take Me to the River," she covers composers from Paul Simon and Neil Young to Bob Marley. In covering "A Whiter Shade of Pale," she expresses wistfully the pre-sex adolescence of a song she first heard in girlhood.

Instead of the heavy organ and pomp significance we're used to hearing, her producer Stephen Lipson stripped the song to its essence by using a synthesized harpsichord to counter the melody. Thankfully, Annie gives the audience what they want.

Paul Compassi

BRUCE SPRINGSTEEN
Greatest Hits
(Columbia)

Before Bruce Springsteen became caricatured fodder for the likes of Adam Sandler and other such professional buffoons, or was the subject of sketchy conjecture courtesy of tabloids that only people's pet birds really know how to treat properly, he was a skinny, no-account New Jersey runt who played the bar circuit for a decade, hammering out a series of songs that told simple stories about plain people, songs that gave a sense of dignity and meaning to those who toiled in obscurity doing thankless work.

What Springsteen actually is and what the American trash media said he had apparently become were two horses of very different colors. The real Bruce Springsteen would, for example, have rather played two straight months of intimate one-nighters than have performed in front of the entire island of Japan in only one show, but because Bruce is all about respect for the guy who's just doing his job, that same respect even extends to the little weasel the record company listened to, the one who figured out how to get the box score to run up to eight figures. And, hey, Bruce is only human, after all.

One suspects a gradual alienation from the kind of life Bruce used to live and write about. Could it be a growing sense of isolation from the salt of the earth, namely what used to inspire him, (and not his notable absence from radio chart positions and magazine covers in the last couple of years or so) that was actually the true source of The Boss' last and only airwave utterance, the demoralized but brilliant "Streets of Philadelphia"?

From "Glory Days" to "Better Days," I mean, what brought that on? Until recently, he seemed to be carrying the banner for a hard working, fair-play kind of America, a nation full of confidence and even more self-aggrandizement, one which at one time he both commanded and embodied. As we in the Great White North all know, the real America is almost nothing like that any more, if it ever was (except, of course, for the flag-waving), a fact which did not escape the one everybody used to call The Boss.

As the establishment's All-American son, Springsteen was catapulted into the role of icon, a role which never rested easy with him. Whilst every karaoke bar from Oslo to Perth housed hundreds of work-shirted wanna-Bruces, lustily belting out "Born In The U.S.A.," as though every one of them actually were, his increasingly confessional interviews with the European press throughout the '80s presaged Springsteen's slow but measurable detachment from the real America, which had since become noticeably more ugly, bitter and greedy. Meanwhile, on the musical front, spiritual lightweights who paid comparatively token dues sprang to prominence, mostly based on vague visual similarities and whopping production budgets.

As if the sun from his own windows was being gradually blocked out by graffiti, the descent of Bruce's music from confident, exuberant anthems into the musical equivalent of Robert Frank photos was too easy to overlook if you were simply into dancing and drinking. If you hadn't noticed, Bruce's sonic signature was being smeared by disillusionment, Grammy or no. His self-deprecating acceptance of the award spoke volumes about his perception of the music industry and his place in it. Check it out: there are actually two Springsteens: the one who laughed, and the one who now knows the terrible news. Over the years, the real America may have finally ground down one of its last pure voices of positive influence. The torch has become a candle. And it's just another signpost that I wish the Americans would pay attention to.

T.C. Shaw

EXTREME
Waiting For The Punchline
(A&M)

Hey, aren't these guys supposed to be a great band? Well, Nuno Bettencourt is probably one of the world's better rock guitarists, and of course the band is slick, tight, and plays well together. Still, as soon as their vocalist opens his mouth, all goes down the tubes: mix Foreigner's Lou Gramm with the abysmal wailings from Journey, and you've got a hackneyed pop star who never shuts up (someone clue in this dweeb that "ooh, yeah" has been done



Juliana Hatfield

to death before he tried it!). A shame; the music is fine, but this singer needs a bullet.

Georges Giguere

CHANGE OF HEART
Tommy'suckle
(Virgin)

You've had plenty of chances to see them. Punchy posters Change of Heart have been through town, opening for Crash Vegas at the Sidetrack, at the Bronx, at the Coliseum with the Odds and the Hip, and most recently at the Rev with fellow Lunamoth recording artists King Cobb Steelie and Hayden (Lunamoth's pithy motto is "Art is not a mirror, nor is it a hammer.") A Toronto band of some years with five albums under its belt, the current members couldn't begin to play the songs that were on their last album *Smile* in one set, never mind the lot. *Smile* was originally intended as a double album, and though new technology rendered the concept moot, there was still a lot of music in its 21 songs, and a lot of pseudopsychedellic poetry. Now there's a new album, remixed and remastered with some contest winnings, and though I haven't heard the original release, the results sound worth it. With drummer John Richardson still on board, the only real personnel changes since earlier gigs here is a new bass player, and Mike Armstrong is now percussionist in King Cobb Steelie.

As on the last album they supplement their harder-hitting, punky power-tunes with imaginative guitar and vocal effects. The pace is not always frenzied though, and as usual, the odd sample or vocal loop takes over for transitions or intros. Unlike a lot of current bands, Bernard Maiezza's keyboards play an important role in this respect, especially live. Check out the long last track, "Mardi Gras Bringdown," which ventures into the timewarp territory of Pink Floyd and Soft Machine. No surprise then that Maiezza is a big fan of limey psychedelic drone-melsters and spacerockers Hawkwind. The band is excited about the possibility of opening for them if they play Toronto. Though he is reluctant to take credit for anything, I expect that Ian Blurton, on guitar and vocals, who used to add the music to lyrics provided by Rob Taylor, their old bass player, is writing more of the lyrics now, though this album has no lyric sheet.

This was exemplified by a few of his off-the-wall, free-association cue cards that he made up just before the set and read between songs.

The cover art of a passifier on a fireball background may indicate this is the 'loll' you were looking for. You might also want to check out Soapbox, their penultimate album on Cargo, or even the earlier *Slowdance* on Primitive. The first album, *Northwinds*, from 1986, was a very limited pressing.

Ken Soehn

KENNEDY JENSON
Renaissance
(Independent)

Recorded here in E-town and featuring local chanteuse Kennedy Jenson on vocals and the Tommy Banks band as backup, the 19-song disc is a candybox of soft, chewable classics from the '40s. Jenson's soft, sultry voice provides great backdrop for cocktail parties on the lanai. Her interpretations range from misty in "He's Funny That Way," to bouncy in the Gershwin tune "Who Cares." She wins big in the breathy ballads, but needs to strengthen her approach in the up-tempo tunes. It was her money that made this CD a reality, and as she stated it was a "labor of love." Once a career counsellor, she has been going for her dream during the last four years. Recently she has caught the attention of those booking talent for the States. Catch her live at the Wine Street Cafe at the Mayfair, Mondays all through March.

Paul Compassi

MIKE SHIELDS
Grace Motel
(MJS)

Grace Motel's not a total fleabag. The CD from singer-songwriter Mike Shields has a tinge of Bruce Cockburn here; a touch of Mark Knopfler there. But although the recording is pretty polished, the arrangements are pedestrian. Shields — a Calgarian, but we won't hold that against him — has a pleasant voice. Too bad his material is so ordinary. Still, his seven-piece band delivers a consistently big sound, and guitarist Neil Chapman plays the best wah-wah pedal this side of the 1970s. Shields has potential. He just needs to live up to it.

Ian Blunder

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METHEW SWEET

100% Fun (BMG)

Nebraska's most popular pop icon has done it again. He's written yet another irresistible album. Sweet is a master of playing off the pop and alternative genres against each other, squeezing enough out of both camps to make himself a successful crossover artist.

100% Fun follows the same rocker/ballad/rock/ballad sequencing of both *Girlfriend* and *Altered Beast*. Sweet isn't exactly breaking new ground here. But Christ, can the man write a song! Another Sweet album is like going to the corner store and plunking a loonie down for your favorite candy bar. The satisfaction is guaranteed. Sweet is the cartoon character you never want to forget.

"Sick of Myself" is pure chord-rock bliss, while "Giving it Back" features an assortment of inventive alt-pop hooks. But the best of all is "Super Baby," where Sweet actually allows himself a noodling guitar riff. Of course, this works as a lead-in to another unforgettable track.

Just like the old Sweet, the new Sweet is guaranteed to satisfy. But you've been warned, buying this album will have you humming these tunes for weeks. You're going to lose a lot of friends.

Steven Sandor

FOOTHILLS BRASS

A Whole New World (Black Bear)

A scintillating display from the Calgary horn quintet, this album is a gently-produced collection of short bits and pieces ranging from Bizet's *Carmen* to works from Holst, Bach, Praetorius, and others, with a few contemporary tidbits added for good measure — Goldsmith's scores for *Deep Space Nine* and *Star Trek: TNG* strike one's ear as well-done. Overall, a welcome addition to anyone's classic/symphonic collection.

Yorg Fewchuk

WARNING!

Guitar Vivaldi/Mozart (Sony)

Here are three different CDs put out in day-glo colors to snap the attention of head-bangers or rug rats that might just be slightly interested in classical music. Sony packaged the budget CDs to have an aerodynamic speed twist, so if anybody discovered them in between a mattress, the victim wouldn't be too embarrassed. All three titles cover the most familiar melodies by the various composers. The *Guitar CD* has a host of performers and composers ranging from John Williams, Macello, Vivaldi and Bach. Sound quality is good on all three, and all come with liner notes that describe why these composers were so big in their time.

Paul Compassi

SOUL COUGHING

Ruby Vroom (Slash/WEA)

Jazz went and smashed its head on the punk rock. Then it created Soul Coughing, an American quartet of unequalled inspiration. They say good poetry should drip off the page. In this case, the work of poet/singer M. Doughty reaches out and grabs the listener. It doesn't matter if you're in your car or listening to this on your shifty cheap stereo in your bedroom, the maniacal mix of two bassists (one a stand-up), two samplers plundering frenetic piano and horn jazz sections at a maniacal pace, and the introspection of Doughty will transform you to a higher plane.

John Zorn took jazz to new heights with his insanity. Soul Coughing blends the music with Doughty's Johnny-on-the-spot cynicism to make a record which departs from where Zorn left off.

On "Bus to Beelzebub," Doughty plays with a few simple, cool rhymes while an orchestra of jazz samples builds behind him frantically. On "Casiotone Nation," he extols the virtues of a nation whose major icons are all corporate entities.

But by far the best is "Screenwriter's Blues," a track filled with the bitterness of a man who travels to Los Angeles to find his fortune. He still carries the dream, but is beginning to see the filth

of the city. He finds consolation in a late-night disc jockey.

Doughty rants. "You are going to Reseda to make love to a model from Ohio whose real name you do not know... And the radio man says, women were a curse, so men built Paramount Studios, and men built Columbia Studios, and men built Los Angeles... You live in Los Angeles and you are going to Reseda. We are all, in some way, going to Reseda, to die. And the radio-man laughs, because he fucks a model too. Gone savage, for teenagers with automatic weapons and boundless love. Gone savage for teenagers who are aesthetically pleasing, in other words — fly. Los Angeles beckons the teenagers to come to her on buses Los Angeles loves love."

If Soul Coughing doesn't redefine your views of music in general, then you're dead.

Steven Sandor

LAIKA & THE COSMONAUTS

The Amazing Colossal Hand (Upstart Records)

The presence of Dick "The King" Dale and Link "One Lung" Wray on the *Pulp Fiction* soundtrack has created a renewed wave of interest in instrumental guitar tunes from the '50s and '60s, many of which were covered by that well-known quality, the Ventures. You may have caught a Ventures special on ACCESS's Backstage Pass a while back that featured guest spots by guitarists Chris Spedding, Jeff "Skunk" Baxter (Steely Dan), Robby Krieger (Doors), and singer David Johanson (New York Dolls) among others. Many is the band (Pretenders, Brains) to tip their hat with a rock instrumental. Just scream out "Goldfinger" next time Jack DeKeyser is in town.

Since Fins also have a thing for the tango, I guess an instrumental surf-music band from Finland isn't any odder than one from Edmonton, but at least here you might catch a

tiny but warm wave at the mall. Besides, Canada sports a few bands that might fit into the genre, including TO's Shadowy Men and Calgary's landlocked Huevos Rancheros, proving that surf is a state of mind.

So, they don't talk the talk, but do these four guys walk the walk? Hell, they'll put your board into interstellar overdrive in a pipeline of Farfisa cheese. With effusive testimonials from Dick Dale, Peter Zarella of the Fleshtones, and Teisco Del Rey, can world domination be far behind? If you like this one, you might want to search out *Instruments of Terror*, their last. Hey and if you think Laika is someone in the band, guess again. 'Cause a former incarnation was Pluto and the Astronauts. Ever see *My Life as a Dog*? Laika was an early recruit in the Soviet space program in 1957. Come on, do the Laika, on your feet or on your knees. Down girl!

Ken Soehn

RKL

Riches to Rags (Epitaph)

We've all heard of Epitaph. That label of Orange County Punk. Given us Offspring, NOFX. And other pathetic junk. Now they've launched RKL. Stands for Rich Kids on LSD. We really should shoot them all. Then we'd all be free. RKL sounds like Motley Crue. But the kids call it punk. Rollins and Jello would feel sick. To think they've "influenced" this bunk. Since when did punk have guitar solos? Since Green Day made the jump. If you buy into this shit. You're dumber than Forrest Gump. But the kids will call it punk. Even though it is a bore. Epitaph's proven punk is not dead. It's just a fucking whore.

Steven Sandor

THE DEAD MILK MEN: Chaos Rules - Live At The Trocadero (Restless) I have a rule: if it looks like the Dead Milkmen, smells like the Dead Milkmen, and sounds like the Dead Milkmen, it probably is. Good twisted partying fun. (Giguere)

PRICK (Warner) Prick (British songwriter/musician Kevin McMahon) is the latest prodigy of Nine Inch Nails' Trent Reznor. It just makes you scratch your head as to why Reznor would sign someone so mediocre on his own Nothing label. This is Reznor trying to transform the music of his youth into something that's his. (Sandor)

VARIOUS: Club Cutz Vol. 6 (BMG) With the Big Hit, a dance remake of the country folk fiddle classic "Cotton Eye Joe", this disc could easily ride to a decent success, but it's no one-song wonder. Excellent performances from Natascha Wright and Chill open the disc and there are no bad cuts. (Giguere)

TUCK & PATTI: Learning How to Fly (Sony) Hitting a chord with new aagers anywhere, the couple have gathered a large following for their simple renditions of folk and lounge music. It's quiet, peaceful stuff, and I've heard better on their past albums. (Compassi)

SONIC YOUTH: Confusion is Sex (MCA) The Yewts' first full-length recording since breaking away from the Glenn Branca school of cacaphony doesn't exactly hold up very well on digital remastering. But early gems like "She's In A Bad Mood" make the reissue worth yet another listen. (Kosowan)

LOOSE: Low Down Rattles of Rhythm (Independent) The songs go from blues to folk to Primus-like bass spasms to the omnipotent Led Zepplin wanking. It's uneven, but the bright spots really shine. (Sandor)

LIGHTNING SEEDS: Jollification (Trauma) Good band, decent vocals, reasonable (over)production — but when are people going to realize that Beatles music was successfully presented only by the Beatles; and that anyone copying that style will be forever relegated to the bargain bins at Wal-Mart? (Giguere)



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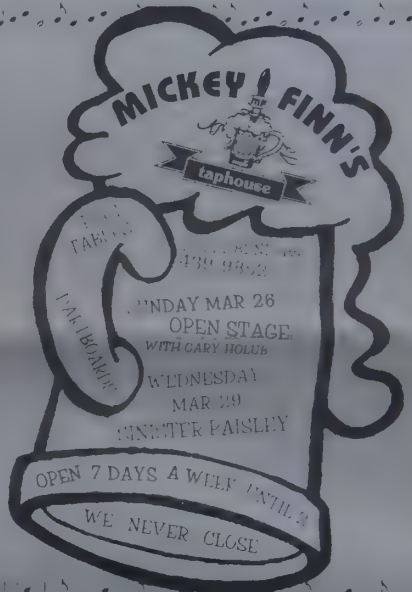
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Need a drummer? Forming an acting troupe? Want someone to jam with? Place up to 20 words FREE, provided the ad is non-profit in an "Artists Available" or "Artists Wanted" category. Ads of more than 20 words subject to regular price or cruel editing. Free ads must be submitted in writing, either in person or faxed at 439-1305. Duplicate ads will not be published, except by mistake. No free ads taken over the phone. Deadline is 3:00 p.m. the Friday before publication. Placement of ads dependent upon available space.

ARTIST TO ARTIST

Jam session for singer/songwriters of original Country Country Rock style materials. This is being set up for the next month. Call AJ 929-6607 or Bill 478-9519

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Visual Artist studio space 140 Sq.Ft. \$60/month
Call Dean 439-1662

NA0323

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Unique co-operative enterprise for artists and artisans in the heart of Old Strathcona. Now offering studio space in combination with retail. For rates and more information contact: Sharon Beauchamp 439-4558

EB0323

Aggregate, a new visual arts group, is seeking submissions from any visual work produced since Jan 1994 for October 95 exhibition. Submit CV, maximum 10 slides with details of work, VHS video only, artist statement SASE and non-refundable \$20.00 cheque to offset administrative costs. Aggregate c/o David LaRiviere, #101, 7725-108 St. Edmtd, AB, T6E 4L9

NA0323

We are seeking innovative arts and crafts for new market space opening March 15 in South Edmonton. We offer spaces at very affordable rates. Full security and much more. For further details, phone 433-4296

THE ARTS AND CRAFTS MARKET

SJ0330

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Actors & Crew Required: audition for a role in an original, one-hour comedy to be performed in the Fringe Festival this summer! The play revolves around the "boy meets girl" relationship theme with a little interference from artificial intelligence. Interested? Send resume a.s.a.p. "Bassmen: Prod.", Southgate P.O., Box #76111, Edmonton, AB, T6H 5Y7 or Fax 434-5261

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Booking Agency looking for Rock and Country bands for local bars. Call 465-0970

SJ9999

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SJ0323

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SJ0406

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EVENTS

Benefit Dance & Silent Auction for the Inner City Youth Development Association. Featuring the music by the Krawl. Fri March 31/95. City Media Club 6005-103 St. Tickets \$10 439-1886

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Attractive Escorts Required. No experience necessary. Call 988-5845 for more information

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FOR SALE

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Bass guitar for sale. Hamer Impact Series (1991) American made, active EMG pickups, neck through body. Drop D "hipshot" tuning. Hardly been touched. Brandnew, \$1900.00 also Justin 435-6749
SJ0336

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21 Athletic, fun-loving, discreet, elegant, 24 hrs. Call 456-5455
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GS0401

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The Sunny Wheel

TAROT READINGS from LOUISE or SANDY. \$15.00 1/2 hr MAMA'S BISTRO, 10507, 82 Ave. Check for weekly schedule. 424-0532
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SJ0306

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NA3990

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3 professionals want to share their home with Fourth. We have a large character home close to Downtown, LRT and River Valley: a cat, shared responsibilities, and 13 major appliances (okay, we counted the VCR) You should be: male or female, stable professional type, open minded, and easy going. Call 497-7059.
SJ063023

STUDIOS FOR RENT

Studio/workshop space available in the heart of Old Strathcona. For more information 439-4998
SJ99

VOLUNTEERS

Help keep Alberta Ballet on its Toes!! Have fun meet people and earn tickets/merchandise while volunteering for one of Canada's most exciting dance companies! Phone Diane at 428-6839
NA3233XB

Free huggers! Western Canada Wilderness Committee needs lots of volunteers & canvassers 433-5323, leave names & ph.#.
RU3938

Letters from page 4.

FOR ART'S SAKE

I am writing to thank Russell Bingham for his informative piece reviewing Mitch Smith's recent show at the Vanderlee Gallery (Vanderlee winds up Smith exhibition, SEE, Mar. 16-22). I must confess to finding the finer points behind Edmonton's formalist tradition difficult to understand; Bingham's article goes a long way to clearing up my confusion.

However, I do have some questions about Smith's comments that are quoted in the article. If "descriptive content" is not "what is good about art," does that mean that if a painting, for example, is to be considered great, it is only because of its formal attributes (e.g. the brush work, the use of color, tone, etc.)? This being the case, wouldn't Art History be riddled with "high art" examples of crying clowns, cute puppies and teary-eyed children? The possibility of rendering these subjects in a manner that evokes "aesthetic feeling" would be as likely as a treatment of Christ's Crucifixion: a notion that challenges any pre-formalist ideas of the hierarchy of subject matter.

It will be good for the public to realize that the work of art they purchase from a street corner vendor, executed with "aesthetic feeling," will have as much value as one of Smith's creations, even if it only depicts a wide-eyed wail. I think we owe much to Edmonton formalism for deconstructing the elitist hierarchy of Art History and establishing a truly democratic art forum for Canadians.

Nick Dobson
Edmonton

■ CYBERSPACE WEIRDNESS

I went to the capitol I went to see the chief. They say he ain't here you have to go up higher. Deficit's the king interest pulls the strings. The bank is your governor your dollar is your vote. So I went to the bank with a big pile of francs for the boardroom boys and I spoke to the chief.

O CEO, our PM (prime minister) receiver of taxes, O bank lend us our daily loan to feed us our children. Bank of Canada, World Bank O capitals of finance grant us credit to buy what we made.

Give us bookkeeping as we give up our resources that there may be malls, food banks and prisons.

Your loyal slaves for TV and cheap booze, credit your profits and debit our accounts forever.

Grupe Spiggle (sic)

■ indicates E-mail correspondence.

ARSTARS

By Rab Wilkie

HOROSCOPES FOR APRIL

TAURUS (Born Apr 19 to May 22)

Image: "Army officers in full dress pass by in parade."

Theme: Group responsibility. Discipline. Power of command.

Comment: This month, select a future. In an array of options, after years of fishing, let one grab your attention. If not, tap a shoulder.
Key Dates: April 1 & 28.

GEMINI (Born May 20 to Jun 23)

Image: "Two lovers strolling on a secluded walk."

Theme: Privacy. Dynamic resonance. Polarisation.

Comment: Question is, where's that walk going? Find the gate. It leads on further. Much further, with no turning back. At least not without mind changed twice. The goal is potent.
Key Date: April 3.

CANCER (Born Jun 20 to Jul 24)

Image: "The Gold Rush tears men away from their native soil."

Theme: Adventure. Risk. Avidity. A big gamble.

Comment: The greater the lust, the greater the transformation. But keep an eye on your mate or you might be late, missing a claim and a fortune. The more you leave behind, the more you will prosper.
Key Date: April 6.

LEO (Born Jul 22 to Aug 24)

Image: "An Oriental prayer rug seems ready to fly."

Theme: Creative imagination. Mental detachment. Quiet mind.

Comment: All prayers will be answered, sooner or later, but one in particular is about to take off. Remember what it was? Way back when. You may be in clouds before the light dawns. Who's at your side?
Key Dates: April 8.

VIRGO (Born Aug 22 to Sep 24)

Image: "An empty hammock stretched between two trees."

Theme: Alternating between activity and rest. Rhythmic living.

Comment: Chances are you'll be working more, but in unforeseen ways jobs will be interesting. Perhaps, addictive. Learn to spurn them once in a while. A little cynicism is good for your health.
Key Date: April 11.

LIBRA (Born Sep 22 to Oct 25)

Image: "A table is being set for an evening meal."

Theme: End of a cycle. Nourishment. Relaxation.

Comment: This month is a prelude to greater pleasure, or finding your place. The seat you're given, or haplessly choose, is one in a pattern you can't refuse. Check the back for the name to use.
Key Date: April 13.

FREE HOROSCOPES! During Foolish April only. The catch: with every \$25 report ordered. Write: **ASTROCYCLICS, 8A Wendigo Way, Toronto, ON, M6S 2T9.** Include name with date, time, and place of birth for each report, and indicate if you want a natal interpretation or 12-month forecast. Cheque or I.O.U. payable to Rab Wilkie. (Internet: rab.wilkie@conrem.com)

SEE NOTES

by Roy Fisher

THE NAKED CITY

The Inner City Youth Development Association is a former theatre association that runs theatre-based educational programs geared for street youth. They usually don't need fund raisers, but with the recent "restructuring" of the educational system the ICYDA has found itself seriously short on resources.

Therefore, on Mar. 31 they will be holding a benefit dance at the City Media Club, with music provided by local R&B band The Krawl. A silent auction and door prizes are also planned, but sponsors are still needed to donate items.

Contact Jeff Day at 439-1886.

GOOD AND BAD YOLKS

It's an auction, a cabaret-style show, and an opportunity for some really silly "egg" puns. The Catalyst Theatre's regular egg event, titled Cabaret*egg, is now on.

It works like this: the Catalyst

SCORPIO (Born Oct 22 to Nov 23)

Image: "A spectacular float in a pageant delights the cheering crowd."

Theme: Public demonstration. Sensationalism. Popular ideals.

Comment: The prodigal's return. What a reception! The grand entry may have much to do with it, but what's shared later will determine the comfort and length of the stay. How long does it take to remember one's roots?
Key Date: April 15.

SAGITTARIUS (Born Nov 21 to Dec 23)

Image: "A ground hog looking for its shadow on Ground Hog Day."

Theme: Prospective. Planning ahead. Coming out.

Comment: When to emerge? When to splurge? No matter, there'll be trial and error. Get started now, and start again less in terror later. Just drop the mirror. From June to Jan you can wander.
Key Date: April 17.

CAPRICORN (Born Dec 21 to Jan 21)

Image: "Watched by a kind nanny, a young girl fondles a lamb."

Theme: Discovery. Sensual experience. A new playmate.

Comment: A new kind of worth comes from the earth as you meet a zero. If you pass through, feeling the view, you stand in place of a hero. Ground you've found welcomes the birth with a cheer-o.
Key Date: April 19.

AQUARIUS (Born Jan 19 to Feb 20)

Image: "An old stone church by the St. Lawrence River."

Theme: A concrete ideal. Enduring works. Social vision.

Comment: Till June, explore, then ignore six moons over the mountain. Choose a site, then seek respite, but gather all your resources. A momentous plan or unseen Pan will mobilise your forces.
Key Dates: April 1 & 21.

PISCES (Born Feb 18 to Mar 22)

Image: "A sprite dances in the iridescent mist of a waterfall."

Theme: Levity. Bounty. Creative spirit.

Comment: A word to the wise seeks the demise of heaviness affecting the group. People are close but needing a dose of humor and candor and bounce. Lift a stoop by unlocking the coop; give tunes that pounce!
Key Date: April 23.

ARIES (Born Mar 19 to Apr 21)

Image: "The noise from a houseboat party wafts up from the harbour."

Theme: Temporary freedom. Entertainments. Bobbing about.

Comment: The message this month for Aries is self-evident: enjoy! But do choose a distant venue. Keeps the riot within bounds. Otherwise, mayhem might spread. Everywhere.
Key Date: April 26.

challenges local artists, politicians, and celebrities to come out of their shell and do something funky with four-inch clay eggs. These eggs, currently on display at the Catalyst, will be auctioned off on Mar. 25 with Darrin Hagen as emcee and other local faces egging him on.

Some of this year's celebrity eggs include Liza Minnelli by Ruza Wheatley, Last Fling Before Egg-stinction by Barbara Hartmann, and Princess of the Amazons by Brad Fraser. The auction begins at 8:00 pm (doors open at 6:00 for previews) and the \$5 tickets can be reserved at 431-1750.

SING OUT LOUD

The City Media Club's singer/songwriter series is in full swing Apr. 1, with five local contemporary songwriters presenting their material. This time, it's the men's turn, with beat poet Scott Wicken, Dead Troll Joe Bird, Bill Bourne (of Bourne and Jackson), and two fifths of Capt. Nemo, Angus Wyatt and Anthony Pavlic.

Tickets are available at the City Media Club (6005-103 St.), and are \$4 for members and \$6 for guests.

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WOMEN
LOOKING
FOR MEN

My name's Carla,
I'm a country
girl, 25

CLICK WITH Someone

I'm 5' tall, quizzed & I have short dark hair & green eyes. I'm content with myself the way I am. I'm looking for a gentleman who appreciates queen size women, someone who's sensual & concerned with his partner's needs & desires. If this is you & you're looking for something ongoing, but casual, box me at Box 9078.

I'm 5'2" tall, 120 lbs., petite & real. I enjoy country & western music, rock & roll dancing, walking, dining in or out & quiet times. I'm looking for an honest, fun fellow to share good conversation, laughs, & dancing. Call Jess at Box 8997.

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HOW
IT WORKS

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FREE TO BROWSE THROUGH ADS
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AS LITTLE AS 39¢ A MINUTE
AND IS ALWAYS FREE
FOR WOMEN.

I'm educated, attractive, 33 yrs. old, 5'9" tall, 150 lbs. I'm just looking for someone to talk to. I'm open minded, always searching out new guys & ideas. I've a passion for the mountains & hate country & western music. Box 8413.

I'm looking for some phone friends. I work a night shift & would love to have someone interesting to pass the time with. If you're a night hawk & you love to gab, I'd love to hear from you. Call Box 8119.



My name's Heather. I'm 35 yrs. old, 110 lbs., 5'1" tall. I'm university educated & professionally employed. I love hiking back packing, cross country skiing in the city & the mountains, walking my dog, reading, movies, listening to the blues & Edmonton summer festivals. I'd like to spend time with an intelligent, self assured, physically active man who's a non-smoker, loves the mountains as much as I do & would like to develop a relationship with a woman who enjoys laughter & knows what she wants & feels. Call Box 2280.

I'm Tammy, 22 yrs. old, 5'1" tall, 100 lbs. pretty & I have blonde hair & green brown eyes. I've two cars, the oldest is 5 yrs. old. I'm honest, hard working & loyal. I enjoy rodeos, canyons, travelling, hunting, or watching the world with a special friend. I'm looking for a man who's country at heart, 23 to 25, who's honest, faithful & hard working, not into drugs or being a tough guy. If you can enjoy the simple things in life & you'd like to know more about me, call Box 1573.

THE Telepersonals 100

Whether you're looking for someone to share your life or just something casual.
Over 2,000 ads on-line, 8,000 calls daily.

My name's Beth. I'm professionally employed, 41 yrs. old, 5'5" tall & I have a medium build, short brown hair & green eyes. I'm a non-smoker & love travel, enjoy photography, dining in & out, entertaining, dancing, theatre, movies, swimming & camping. I'd like to hear to see if there's a spark. I've up scuba diving in the next few months. I've been described by family & friends as attractive, inside & out, kind, caring, honest, with a bubbly personality & a sense of humour. I'm looking for someone who's honest, kind, caring, & who'd like to build on a friendship. If you think you're that someone special, box me at Box 5335.

I'm a university educated, professional in my mid 30's, 5'4" tall & I have long brown curly hair & chestnut brown eyes. I've a slender build & a curvaceous womanly figure. I've a quick witted sense of humour that can take on a bit of its own. I believe in taking risks. I'm an independent, free spirit who approaches life's challenges with passion & love. I'm looking for a gentleman who has integrity, no chemical dependencies, no criminal record & who isn't afraid to play. I enjoy horseback riding, special candlelight dinners, classical music, dancing to rock & roll & basking in the sweetness of a warm embrace. If you sound like you, please box me. Box 5885.

My name's Sandy. I'm 5'8" tall, 110 lbs., considered pretty & I have brown hair & green eyes. I'm an architect/technician, designer & decorator. I enjoy music, travel, sports & much more. I'm a non-smoker & casual drinker. I'm looking for a man, 25 to 35, for outings & adventures. If this is you, don't hesitate to box me back at Box 3276.

My name's Barb. I'm 6'1" tall & I have blonde hair & blue eyes. I'm outgoing, a smoker & casual drinker. I'm looking for a man with a great personality & sense of humour. I'm romantic & love to cuddle. I also love all sports, camping, fishing, hiking & long walks with that someone special. If you think you're what I'm looking for, please respond to Box 4402.

My name's Eve. I'm 31 yrs. old, 5'2" tall & I have blonde hair & hazel green eyes. I'm a single parent, a non-smoker & occasional drinker. I enjoy all kinds of music. I'm looking for friendship building in a long term relationship. I enjoy the outdoors, camping, swimming, special hiking & more. Call Box 8486.

My name's Marie. I'm 30 yrs. old, look younger & I have medium long dark brown hair & dark brown eyes. I'm naturally tanned, outspoken & honest about who I am. I enjoy having coffee with friends, playing pool & dancing. I'm interested in making friends. If you want to get ahead of me, call Box 7082.

In my partner, I look for independence, someone who takes things seriously, rationally & confidently, in everything from personal finances to sex. We don't maintain each other, but are open, have fun & don't gossip about each other to friends. You don't need to be an honest student, but must be articulate. If you'd like to know more, call Box 1137.

I'm German & Russian, 22 yrs. old, 5'11" tall, 200 lbs., well defined & have long brown hair & hazel eyes. I'm professional.

Professional ally employed & a little, a lover, not a judge. If you want someone non-judgmental who won't play mind games, give me a call. I'm energetic, outgoing, honest, smart, adventurous, spontaneous, love romance & have a sense of humour. If you're looking for friendship, just leading to short-term, then long-term, I'm looking, get back to me. Box 2182.

My name's Chris. I'm 24 yrs. old, 5'6" tall & I have a medium build, blue eyes & brown hair long in the back. I like weight training, music, hockey, football, basketball, fishing, movies, pool, cards, most outdoor activities & just kicking back. I'm a non-smoker, social drinker, spontaneous & I'll try almost anything once. I want to meet someone, 20 to 28, slim to medium build, for casual outings, coffee, or whatever. If you want to know more, call Box 3823.

My name is Adrian. I'm 43 yrs. old, young looking, 5'6" tall, 150 lbs. & I have light brown hair & blue grey eyes. I'm a drinker & social. Sports drinker. I've a wide variety of interests, especially in sports & music. I seek a lady, 34 to 40, who's interested in building a relationship, playing from friendship & who can help me learn to two-step. Box 6633.

I'm divorced, white, 32 yrs. old, 5'9" tall, 155 lbs. & I have dark hair, a neat beard, rolling blue eyes & a killer smile that just won't stop. I seek an attractive, slim to medium build woman, 25 to 34, for dating, casual & possibly the two step. I know the basics of the two step, but I'd like to learn how to do all the twists & turns. If you love country music, love some love & romance & know or want to learn to two step with me, give me a shout at Box 6719.

I'm 5'11" tall & I have short blonde hair. I'm looking for the most wonderful girl in the world. She's 20 to 24, motivated, a trucker's wife, willing to try anything once, with high goals & aspirations, she wants to achieve. You should be open minded, attractive with a strong mind & body, as I have. I'm a romantic at heart, a competitive water skier & swimmer & for fun I like to play water polo. I'm also a pilot & I've just returned from 6 months in South America. Prior to that, I graduated from university in the west coast, so I don't know many people in Edmonton. If interested, call Jess at Box 8403.

I'm a professional ally employed & a little, a lover, not a judge. If you want someone non-judgmental who won't play mind games, give me a call. I'm energetic, outgoing, honest, smart, adventurous, spontaneous, love romance & have a sense of humour. If you're looking for friendship, just leading to short-term, then long-term, I'm looking, get back to me. Box 2182.

I'm 21 yrs. old, 5'9" tall & I have short blonde hair & light green eyes. Would you be interested in a guy who likes movies, shooting pool, snow skiing, mountain biking, hiking, swimming & camping? If you're self confident, spontaneous, 18 to 24, get back to me & tell me about your interests & what you like best. Box 4884.

My name's Peter. I'm a shy, easy going, easy to talk to, Christian, 29 yrs. old, 6' tall, 155 lbs. & I have shoulder length brown hair & brown eyes. I enjoy a variety of music & many sports, especially volleyball, hockey, going out for dinner, or quiet times at home with that special someone. I want a woman, 24 to 35, who shares the same interests. A good personality is a must. Call Box 8380.

I'm Derek. I'm employed, 38 yrs. old, 5'10" tall, 155 lbs. & I have dark, blond hair, mustache & blue grey eyes. I'm looking for a special sweetheart to get close to & generate electricity. I like rock, blues, country music, videos, motorcycle riding, long walks, photography, movies, concerts & more. I'm willing to try new things. I'm the blue jeans type & not hard on the eyes. I want a woman who knows how to enjoy life without drugs or too much booze & who like me, has honesty, integrity, self respect, intelligence, passion, warmth, heartiness, a sense of humour & emotional stability. The person needs to be most important, but I'd like someone with looks I like, preferably 30 to 36, I'd like to start off easy & see where it goes. If I sound like your man, call Box 4967.

I'm 5'11" tall & I have short blonde hair. I'm looking for the most wonderful girl in the world. She's 20 to 24, motivated, a trucker's wife, willing to try anything once, with high goals & aspirations, she wants to achieve. You should be open minded, attractive with a strong mind & body, as I have. I'm a romantic at heart, a competitive water skier & swimmer & for fun I like to play water polo. I'm also a pilot & I've just returned from 6 months in South America. Prior to that, I graduated from university in the west coast, so I don't know many people in Edmonton. If interested, call Jess at Box 8403.

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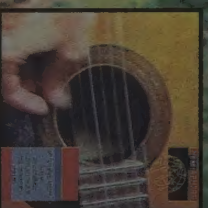
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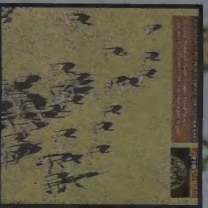
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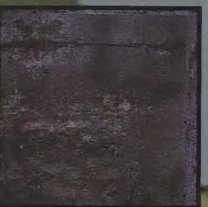
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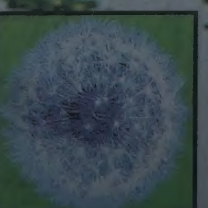
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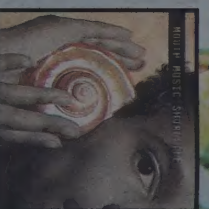
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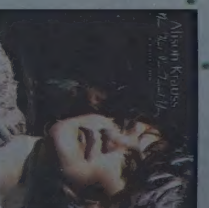
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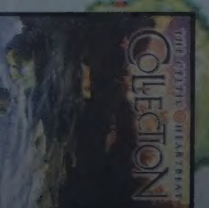
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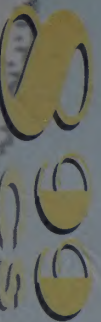
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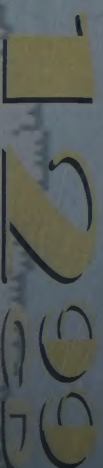
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